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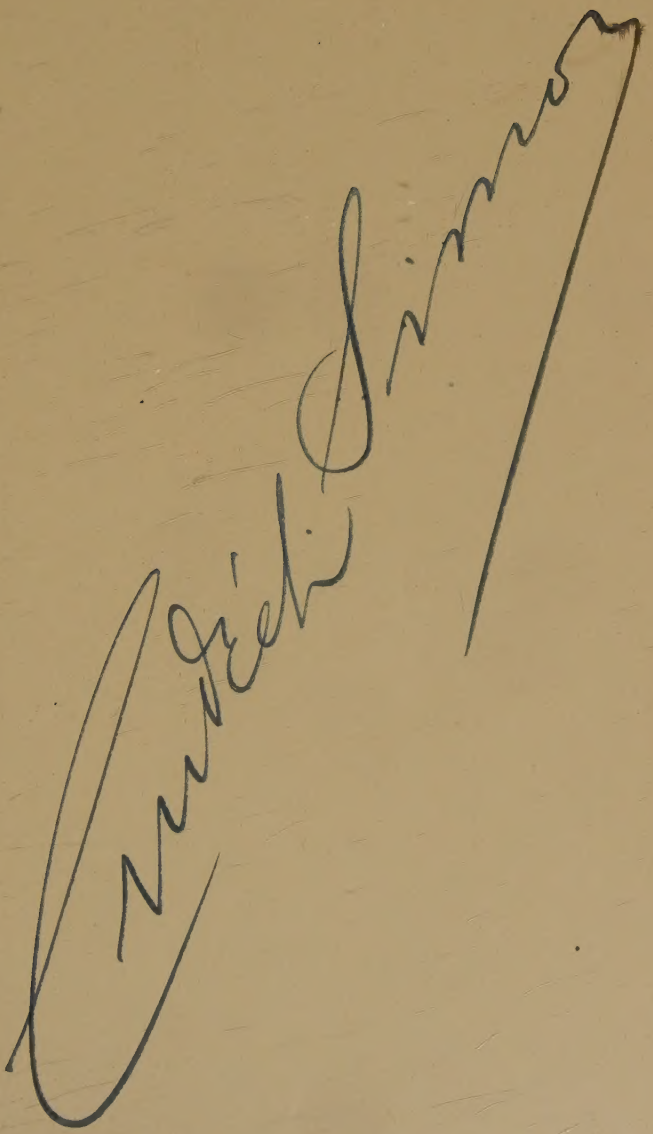

THE ART OF GOOD LIVING

By the same author

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THE ART OF GOOD LIVING

by

ANDRÉ L. SIMON

A Contribution to the better Understanding of Food and Drink together with a Gastronomic Vocabulary and a Wine Glossary

with a foreword by

SIR FRANCIS MEYNELL

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FOREWORD BY SIR FRANCIS MEYNELL

WE cannot think without words. Even of food and wine, creatures of the senses, we cannot think without words. Yet how wordless we are! One of John Collier's stories in *The Devil and All* begins thus:

'When Mr. Dickinson put his hand down under the 'bed, to retrieve his fallen handkerchief, it was at once 'seized by another hand, hairy and hard as iron, but, 'even as the nervous gentleman's mild blood stood 'prickling in his veins, it was pressed, with unmistakable 'reverence and amity, to a pair of bristly lips.

' "Oh!" thought Mr. Dickinson. . . .'

Oh *thought* Mr. Dickinson. 'Thought' is the delicate, the delicious word.

M. André Simon has a habit of thought much more intricate, with many more modulations, than the oh or ah or ugh or um of protest, astonishment, disapproval or approbation which so often confine not only Mr Dickinson but also (let us confess it) you, genteel reader, no less than me. One of the greatest merits of this book is that it gives us more words to think with; that, in enlarging our vocabulary, it will make our thinking, our likes and dislikes, more subtle and more discriminating, so that we are put on the way of achieving what John Donne calls 'a knowing joy.' The unknowing joys are not, mark you, to be despised, as every healthy appetite attests: but how

much more precious in both senses of the word, are the knowing joys. They will win response from even the jaded appetite, even the over-stimulated salivary glands, even the dejected looker-back on times past who acquiesces in the fact that Books, and his food, and summer rain knock on his sullen heart in vain.

The title of one section of this book, 'A Gastronomic Vocabulary' may sound a little formidable; but even in this, the most formal of his chapters, M. Simon establishes the mark of his mellowness. Two entries from one page: 'Arlésienne, à l'—A warning that garlic is coming.' 'Aurore, à l'. Thick soup, velouté, with a blush of tomatoes.' 'Warning,' 'blush'; words not wasted, not pompous, but evocative; words with a genial, a confident, a kindly accent in them.

That is the characteristic of this book. I can best express it by antithesis. The wine-growers of France used (and perhaps it is still their custom) to make propaganda for the civilised habit of wine-drinking with a phrase, multiplied alike on walls (but without the slumifying effect of present-day posters in English villages) and on menus. The phrase was 'Un repas sans vin, c'est une journée sans soleil.' I came across what I feign to regard as a translation of this charming sentence into the ghastly English of an otherwise excellent small restaurant in London: 'Wine: a suitable beverage for meal-time.' Nothing can be further from the thought and word of M. Simon than this comic crudity; for M. Simon writes a living and

graceful English (though I suspect that he still sometimes thinks in French).

This is a book for reading, to shape a habit of mind, not a hand-book for action. It is for the eater, the savourer, not for the maker, of meals. It will not help you except indirectly to astonish your friends with the variety and subtlety of the fare you offer them; but it will make you and them conscious of opportunities, respectful of attempts, mindful and long-remembering of successes both of the bottle and of the platter. And, because exactitude is the need of a far from carefree but careless and uncaring time, it will add to the number of people who will even in the 'smartest' restaurant dare to return that fish with indignation to the kitchen which, described on the menu as sole, proves in fact to be lemon sole, dab, plaice, ditchfish or any qualification of the simple word sole. For my part I object even to the qualification 'Dover' sole. If a sole *is* a sole, it is inevitably a Dover sole. Leave the apologetic diminishers to the soft and flabby substitute soles. Although here is no matter of fraudulent substitution, I beg also that artichoke *tout seul* should stand for that paragon, the 'globe' artichoke; the ungraceful, the plebeian but excellent Jerusalem artichoke alone needs a qualifying word. I will not be untrue to artichokes even though M. Simon wishes one to throw away the leaves and reports that they do not help one to appreciate wine! (Did you, by the way, know that the Jerusalem artichoke is a sun-flower;

that the Italian for sun-flower is *girasole*: that 'jerusalem' was the Englishman's effort to remember *girasole*?)

To the wine lore of this book, which is to be read once and then at least once again slowly—to be sipped as it were rather than quaffed—I take leave to add one sentence. True, it was M. André Simon's *Wine and Food Quarterly* which gave it to the world, and so I bow to him again. The quarterly contained an article on the Pleasures of Dining Alone. The argument was seemingly clinched (though, like M. Simon, I hold that the perfect pleasures are shared pleasures) by this sublime phrase: 'when one dines alone it is surprising *how often the bottle comes round*.'

All men and women who are both simple and recondite enough to enjoy food and wine, and the company they beget, in short to 'discuss' a meal, owe M. Simon their gratitude. And I fancy that R.L.S. himself by some easy and apt couplet which no one must dare to improvise would have fitted André into an expanded and even more gracious specification:

> A bin of wine, a spice of wit
> A house with lawns enclosing it:
> A living river by the door,
> A nightingale in the sycamore!

In conclusion: if you still doubt the vast meaning and menace of words meditate on the difference between eating and eating up, reading and reading through, and the landlady's 'utilise' and our 'use.'

THE ART OF GOOD LIVING

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THE ART OF GOOD LIVING

ART is the gifted son of Milord *Le Génie*, an emotional, selfish, unreliable and yet lovable father; and of Milady *La Technique*, an unemotional, unselfish, painstaking, reliable and wholly admirable mother. Art married the daughter of his father's arch-enemy, a very fascinating old man, a great favourite among the most highly civilized nations of the earth, by name *Mammon*. They have had many children, some as fair as their father and so handsome that they are called the *Fine Arts*; others, more like their mother, more world-wise, keener also to serve, and known as the *Liberal Arts*. The bad boy of the family, a hot tempered spendthrift, and yet, at times, the saviour of his brothers, is the red-haired *Art of War*.

Art, as distinct from its motley brood of arts; Art, before its unnatural union with Mammon's daughter, never created beauty, any more than Mammon ever created money. Art's mission was, and still is, to awaken in each one of us the artistic or aesthetic sense, the sense

of awareness of harmony and beauty, of appreciation of measure and values.

There is no beauty in either sea, mountains or the star-spangled heavens: that is none for sprat or swallow, crow or cow, bat or mole. There is no beauty except that which is within each one of us, so still that its life is often despaired of, and yet it is not dead: it sleepeth. Art is the Prince Charming who opens the eyes of the Sleeping Beauty; and not only her eyes, but her ears, too, her nostrils, and her mouth. There is no music for the deaf, no colour for the blind, no fragrance nor savour for the victim of a cold in the head. But so long as one avenue is left open; so long as one of our senses is functioning and trained, there is one chance left that the message of the divine herald Art may be heard: one chance for the Prince Charming to call the Princess from her sleep.

The artist's mission, therefore, is not Art for Art's sake any more than digging for gold. It is to interpret his own conception of harmony and beauty—whether he chooses to use lilting verse or sweet music, canvas or marble, the bouquet of wine or the fragrance of truffles—in a manner so skilful, and sincere withal, that he shall reach, kiss and waken the Sleeping Princess, the dormant sense of beauty within us. To use a more modern figure than that of the Prince Charming, the mission of the artist is to supply the switch which releases the electric power and makes it possible for the valves of our senses to capture and relay to the brain

the wonderful harmony that is everywhere—unawares. Without Art, our senses are no better than those of the beasts of the field or of the fowls of the air: as a matter of fact, they are not nearly so good. Which one of us has the piercing sight of the hawk, the sharp hearing of the fox, the sure sense of smell of the retriever, the fastidiousness of taste of the horse, to say nothing of our all-but-lost sense of locality, which all animals enjoy? Most animals have far keener senses than ours, but their use of them is merely utilitarian. Such is also the use that many men make of their senses; they are merely the means wherewith to satisfy animal cravings or appetites. The harmony, the beauty, the real value and aesthetic charm of what they see or hear, smell or taste, eat or drink, are either completely missed or but very hazily comprehended by them. Art has no meaning for them. They are far too busy scratching the manure heap of the earth upon which they live, looking for their food in its filth; it does not occur to them to feast their eyes upon the heavenly canopy over their heads.

There are others, very much more limited in numbers, who find the gross materialism of the majority so repugnant, that they run to the other extreme and bury their heads in heavenly sands or the dust of metaphysics, professing the most profound contempt for the good earth upon which they live with impatience if not with resentment. Art has no meaning for them. They have heard of it and they mistrust it.

Which is surely a serious mistake on their part. They would be happier upon earth without endangering the reward that awaits them in the world to come, did they allow Art to introduce into their contemplative lives a truer perspective of the hereafter through the awareness of the harmony, the disciplined beauty of the good earth to which, as humans, they belong, whether they like it or not.

To conclude, Art introduces a measure of spirituality and idealism into materialism, reminding humans that they are not animals. At the same time, Art acts as a corrective to ascetic aestheticism, reminding the noblest soul that it is but a guest and that it must not ignore nor despise its host, the body and its claims.

Who, then, would deny that the Art of Good Living is entitled to a place of honour among the arts of peace, the liberal arts and the moral arts? It may rightly be called an Art, since it seeketh to awaken in us, through our senses of smell and taste, the highest possible measure of awareness and appreciation of the charm, the beauty, the harmony of savours and flavours in intelligently, that is to say artistically selected, prepared and presented food and drink. And surely such an art deserves to be called the Art of Good Living, since it is in so large a measure responsible for our own well-being as well as inseparable from the joyful and charitable practice of hospitality.

The Art of Good Living is a living Art: its body, that which all may see and many acquire, is called

Gastronomy; its soul, that which giveth life to the body, a gift from heaven, which no money can buy, is a form of the living spirit of Charity; it is called *Hospitality*.

Gastronomy, is the handmaid of Gaster-the-Belly, the handmaid but not the slave. Whether we agree with Plato, or not, that Gaster-the-Belly is in truth the seat of the soul, we are bound to agree that we have to pay dearly for any neglect of this the most important organ of our anatomy. It is of the utmost importance that Gaster-the-Belly be properly looked after, since it is from the materials which it receives that it builds up and repairs tissues, keeps up the central heating of our body, its flues clear and its reserve batteries charged.

Gastronomy is not the one and only attendant upon which Gaster-the-Belly depends for due attention to its needs, but it is the most intelligent, hence the best. It is more genteel than the somewhat savage chucker-out —or chucker-in?—the fellow called *Hunger*; it is also more efficient, because it is more understanding than the new science of *Nutrition*. The proper ministering to Gaster-the-Belly is without a shadow of a doubt the daily and most important concern of the great majority of men and women of all ages, creeds and races. But, whilst all are anxious to serve Gaster-the-Belly, Gastronomy alone has the merit to know how to humour as well as to serve. Gastronomy alone concerns itself with the pleasure which food and drink can and should give to the associated senses of sight, smell and taste,

quite as much as with protein, fat, carbohydrate and vitamin values.

Nutrition wins prizes at cattle shows and baby shows. Gastronomy wins smiles and double chins; also a measure of relaxation and contentment beyond the grasp of those who fail to take an intelligent interest in what they eat and drink.

Gastronomy speaks the language of common sense when it asks all, whether they be rich or poor, to make the unescapable daily business of eating and drinking an amusing and profitable hobby rather than let it become a dull duty. Gastronomy dictates that we should give daily to our senses of taste and smell a chance to be up and doing, a chance to respond to some new or old but pleasant combination of flavours and savours, and relay to the brain some pleasurable sensations which may rub off the slate of the mind, even if it be merely for a while, the petty cares and disappointments of the hour.

There is neither pleasure nor profit, and hence no justification, in dealing with our daily food as mere coal shovelled into the boiler. Our meals should mean both physical restoration and intellectual relaxation. It is not a matter of riches, but of the right attitude of mind, detached yet keen, of all who are capable of pursuing any branch of art or learning merely for the love and enjoyment of it. And unlike poetry, with poets upon a plane high above the heads of their admirers, Gastronomy bestows its choicest rewards upon the rank

and file of its followers, upon men and women of taste who may have but little or no culinary talent. And the more numerous the people of taste, or the more fastidious their taste, the greater will be the professional skill of the cooks and the professional honesty of the vintners.

Gastronomy is sometimes associated in the minds of ill-informed people with excess, but excess is the hallmark of fast living, as sure a road to damnation as good living is to salvation. Gastronomy is, on the contrary, intimately bound to moderation, the very reverse of excess. Outside the golden fence of moderation, proper appreciation becomes impossible. Nor must we confuse Gastronomy with high living. It is entirely opposed to it. High living is inseparable from extravagance, from rare and rich and costly foods and wines, from fatty hearts and enlarged livers. Gastronomy, on the contrary, teaches us to avoid not merely excess, quantitatively speaking, but hurried meals and unwise combinations likely to tax unduly the machinery of all those little friends of ours tucked away below the belt, ever ready to do their best by us, whether we consider them or not.

When speaking of excess and moderation in the matter of both food and drink, there is a very important factor which is all too often overlooked. It is the time factor. Do not bolt your food and do not drink hastily. It is like the 'Do not split infinitives' rule, one of the rules which it is never safe to break. However moderate

the amount of food eaten, however excellent the quality of the wine served with it, time must be given to the salivary glands to do their part in the preparation of the food for its welcome reception below, and for the gastric juices to come forth in sufficient quantities to deal adequately with the food sent to the stomach.

Gastronomy insists upon the observance of the principles of moderation and that sufficient time should be allowed for mastication and digestion, but it recognizes that both rules may be broken occasionally without real harm ensuing. Gastronomy, however, does not admit any exception whatever to the most important rule of all, that of quality.

The quantity of food that we may eat and of wine that we may drink depends, naturally, upon age, sex, occupation, heredity, environment and other factors. It is for each one of us, when we reach the age of reason, to find out our own limitations, to stop when we have had enough and to part in the shortest delay possible with whatever we have been foolish enough to eat and drink in excess of our requirements. But there is no distinction of age or sex when it comes to the question of quality, nor is there any valid excuse for breaches of the only rule without any exception: whatever you eat and drink must be sound, must be of good quality. Food that is good to look at and good to the taste is all the better, but that is not nearly of such vital importance. Food may look beautiful and its taste may be quite attractive, but that alone does not make it

acceptable to Gastronomy. It must also and it must above all be absolutely sound and fresh. Food in an arrested stage of decomposition, out of cold storage, may be perfectly safe to eat and it may be so skilfully prepared as to please the palate, but it is not up to the standard of Gastronomy. To Gastronomy, quality means the maximum of nourishment in the most attractive form, that is the most pleasing to eye, nose and palate.

Quality surely is all-important in Gastronomy, and yet it is not everything. Foods and wines of the highest quality in themselves may give us and our guests very little or even no pleasure; they may even do us but little or even no good at all, should they be given to us in the wrong order or at the wrong time. This is what is known as the very important factor of suitability, the science of combining happily flavours and savours, liquids and solids. Suitability, unlike quality, is all exceptions. There are a few main, guiding rules, but as many exceptions as there are individual tastes and circumstances. Gastronomy willingly grants us a large measure of liberty when it comes to deciding what is and what is not the most suitable fare and wines, provided, however, that we do not let go altogether the helm of common sense and that we do not throw overboard the compass of our instincts. Instinct is not always dependable as a guide, but it is a help. If one, without being told, no more thinks of playing a funeral march at a wedding than of wearing tennis shoes with

full evening dress, it is simply because one knows instinctively that it would be wrong. Yet, lapses from good taste in the matter of dress cause no injury whatever to either kidneys or liver or any of the other organs upon which our bodily health and sweetness of disposition depend to such a considerable extent. Whilst sardines and cocoa, roast beef and strong tea, ice-cream and claret, or any such unsuitable combinations are lapses from good taste which are paid for in headaches, biliousness, sleepiness during the day and insomnia at night, constipation and all manner of other ills which make our lives and the lives of those with whom we live miserable instead of being joyful.

What one may read in books about the harmony that should exist between liquids and solids, savours and flavours, helps us up to a point but not very far, since so much depends upon individual reactions, personal likes and dislikes, environment and a number of other factors which cannot be prejudged. There is but one way to avoid most sins against Gastronomy: it is to make mistakes and to remember them. Every day of our lives we have at least one opportunity of training our palate, of taking notice of whatever we happen to be given to eat and drink, however simple it may be. Then, it is up to us to remember what was unpalatable and what was to our taste; also what we liked very much at the time but was followed by indigestion later; and chiefly what gave us pleasure at table and a better night's rest or a clearer head the next morning.

The practice of the Art of Good Living means giving daily the same amount of time and thought to our daily food and drink that we give daily to the question of dress. Surely it is not too much to give to food and drink, which are responsible for health and life itself, the same attention that we give to clothes—which, after all, are only a matter of convention and convenience.

We do not dress in exactly the same way in summer and winter, at funerals and picnics, and we must also choose our food and drink according to the season of the year, the occasion and the mood of the moment. Variety and harmony are the essence of all arts, and the art of good living aims at avoiding monotony in meals and clashes between colours, savours and flavours.

The Art of Good Living is above all a matter of appreciation, the appreciation of what is good, of what is best among food and drink, and also the appreciation of the happiest combinations of both food and drink: it is a matter of understanding values.

To cultivate the art of good living requires and rewards the time we give to it.

A meal should be constructed somewhat like a book, that is with a Foreword or Introduction to begin with, then the Story, the really important part, and lastly the Epilogue or Conclusion to finish with. Translated into the language of Gastronomy, this means that we should begin our meals with *Hors d'œuvre* or soup, by way of

Preface; then pass on to the meal proper, the most important part, short or long, as the case may be, but the part of the meal from which we are to derive the nourishment which we need; lastly, we finish with cheese or dessert, a pleasant and useful part of the meal, one that is intended to help us assimilate, or inwardly digest the 'story.'

The Story may be one of those short stories complete in one chapter or course, just one large grilled sole, for instance, with half a bottle of Chablis, or else a fair-sized broiled steak, with half a bottle of Claret. Each is a complete meal in itself and better than fiction. But the same story may be told in two chapters; the same sole and Chablis may be shared by two friends, who will also share, as a second course, the same steak and Claret. The number of calories will be approximately the same, but the diversity and variety of flavours and savours will have added to the enjoyment of the meal. There are combinations of foods and wines beyond count, but what matters is to remember that harmony is made up of contrasts free from jarring notes and that we should aim at well-balanced, harmonious meals. If we are to succeed, we must remember that, whenever there is to be more than one course, the one that comes first should help as much as possible the one that is to follow. Boiled cod with egg sauce, for instance, may be quite acceptable and even enjoyable, but it cannot ever be exciting; it should be served first, with an inexpensive white wine of no real merit; it

calms the appetite but leaves the palate unimpressed. Then comes the roast duckling or lamb with a mature Claret or Burgundy which we can enjoy at leisure. Reverse the order and the harmony is broken, the meal unthinkable.

The closing pages of the book and last stage of the meal, cheese and dessert, add really nothing to the story, but they are its pleasing summing up. They are not intended so much to supply further nourishment as to help the digestion of the meal, that is to say its prompt despatch, just as the *hors d'œuvre* or soup helped at the time of its arrival. Cheese is a digestive and dessert is chiefly useful on account of the leisure which it introduces at the time when the stomach needs peace and quiet, in order to pass on the meal just received to the lower regions, where the cockle is to be separated from the wheat and cast into the exterior darkness.

Prologue and Epilogue may be dispensed with, or else they may take the place of the meal itself, on occasions. There is every possible opportunity for each one of us to choose whatever combination of wine and food which may appeal to us or to the friends whom we wish to entertain, within the broad rules which I have just outlined. They are very broad rules and given merely as a guide and a help in case of need.

One last rule which no disciple of true Gastronomy should ever overlook or ignore is Simplicity.

Our senses of taste and of smell are exceedingly

delicate senses and they are far more easily shocked or hurt than our other senses; they take longer to recover. We hear very distinctly even when not listening with attention, just as the light of day or vivid colourings force themselves upon our sight without our looking for or at them. But, curiously enough, food and drink that force their smell or flavour upon us without our looking for them are almost invariably objectionable. The taste of good food and the bouquet of fine wine are always discreet; we must look for them; our senses must be alert and expectant first and then charmed and still expectant. They should never be called to attention by a trumpet blast, such as the muscadel scent of some cheap sparkling wines or the gamey stink of putrefying flesh. Highly spiced sauces are also injurious to the delicate taste buds of the palate and their only excuse is to cover the objectionable taste or else the total absence of any flavour in the food with which they are used. Gastronomy can never countenance, for instance, the use of red pepper and highly seasoned sauces with fresh oysters, any more than it will agree to any oysters being eaten except when absolutely fresh. The nutritive value of the fresh oyster is one thing and its gastronomical merit another; both are closely allied, of course, but there is no reason why the second should be destroyed completely by condiments which will hide the fresh marine sapidity of the oyster without in the least enhancing its nutritive value.

We must also bear in mind that our senses of smell and taste are not nearly so highly trained as our sight and hearing and they are unable to appreciate combinations of scents and savours as complicated as combinations of colours and chords in pictures or operas. Let one flavour be the outstanding flavour in any dish you choose, and let other but more discreet flavours minister to it, help it, show it off, but never compete with it.

Most gastronomical heresies are due to a desire to introduce some novelty and make it fashionable. Fashion cannot play with our food and drink quite the same tricks as it plays with woman's dress. A woman's head will wear any hat but her stomach will not let her take any such liberties. Gastronomy is, of course, greatly influenced by social and economic changes. With the ever rising rate of the speed of living and the ever rising tide of taxation, there is neither time nor money nowadays, even if there were the disposition, to indulge in the type of gastronomy which gladdened the hearts and stretched the waistcoats of our fathers.

Simplicity is, happily, the guiding spirit of present-day Gastronomy. But Simplicity must not be simply a pose: still less an excuse for slimming. Simplicity must be intelligent. In Gastronomy, simplicity means aiming at *one* peak and leading up to it. There are varieties of combinations beyond count, but the principle of aiming at one outstanding dish and wine is to be

commended. Outstanding does not mean complicated nor extravagant, but that there will be one principal dish of the meal and one wine which will harmonize with it, however inexpensive it may be.

Gastronomy is in no way dependent upon riches, nor is it the privilege of any class. It is within the reach of all who are fortunate in the possession of a fair share of common sense and imagination; who are capable of appreciating that which is good; whether they be rich or poor, they will always find a way of making the best of whatever happens to be at hand to eat and drink; of making it look its best, taste its best and do most good.

But enough said about the body of the Art of Good Living: Gastronomy. Let us now consider ever so briefly the nature of its soul, Hospitality.

Birds of prey and wild beasts hide their kill and seek to devour it in secret; they resent intruders. There are gluttons and hypochondriacs who hate company at meals, but, happily, they are the exception. Most civilized men look upon the chief meal of the day as an occasion for relaxation and conversation, and when they have reached that degree of civilization which has led them to the practice of the Art of Good Living, they make as many of their meals as possible the occasion for the dispensation or receipt of hospitality.

Hospitality is one of the many forms of the spirit of Charity, and it is one of its highest manifestations, one of the very few where honours are perfectly divided.

In French, the word *Hôte* is used for both host and guest, and it is as it should be, since there is no differentiation between host and guest, wherever there is true hospitality. The host, of course, provides wine and food, which money can buy, but the guests provide the pleasure of their company, which no money can buy. They bring to the table that which adds sparkle to the wine and flavour to the food, their wit and their news, an articulate appreciation of the good things provided for their delight, all of which makes the difference between a meal that is both enjoyable and memorable, and a dismal waste of money, time and trouble.

The host who confers a favour upon his guest, and the guest who confers an honour upon his host are equally hateful. Neither the one nor the other falls within the meaning of the French name, *L'Hôte*, a name which indicates perfect equality and understanding between two persons entertaining each other, just as in English the word *Lover*, even when used in the singular, embraces two people of opposite sex, but equal in their admiration of and devotion to each other. In hospitality as in love, there should be no bargaining: each giveth the best that he hath to give, without any sense of either inferiority or superiority.

Hospitality, again like love, is a gift. No host can hope to be a good host, nor can any guest be a good guest unless he be blessed with this wonderful gift of the spirit of hospitality. Costly fare and wines may be bought for cash or on credit, and well-groomed guests,

so they say, can be hired either for cash or in return for some favours. Brilliant assemblies may be staged in this way, but they are bound to remain as far from the Art of Good Living as love scenes on the stage or screen are from true love.

To be a master or even a disciple of the Art of Good Living, it is not sufficent to have a good cook and a good cellar; it is not sufficient to pay due attention to harmony that should exist between solids and liquids. This is but the beginning, the foundations upon which the Art of Good Living stands. One must also seek to acquire the serenity of mind and the charitableness of disposition indispensable to the acquisition of a circle of friends whom it will be a pleasure to entertain as it will also be a pleasure to be entertained by them. This is a great deal more difficult of achievement; it cannot be bought over the counter nor be found in books. And when achieved, one must go down upon one's knees and pray for the spirit of Hospitality, a divine gift which is the crowning glory as well as the soul of the Art of Good Living.

Nobody would claim that the Art of Good Living is the highest form of moral perfection upon earth or challenge the immensely greater nobility of the lives of the few who give up the world and all that is best in it, humanly speaking, willingly renouncing all earthly joys, and freely giving up everything and themselves to the service of God and of His poor. If we turn, however, from the few saints among us to the great mass of

the sinners, who hurry across the stage of this life to their doom, hoisted up upon the two stilts of pride and greed, we shall find that there is room between those two extremes for others, for all who are grateful and charitable; for all who are in the full possession of their senses; who have the common sense to enjoy them all in moderation and with due appreciation; who give to Gaster-the-Belly careful but not embarrassing attention; who are aware of their own limitations without being in the least depressed thereby.

There would be greater happiness in the world, better bodily health and less selfishness, if more people ate and drank more intelligently than they do and if they were at the same time more hospitable, in other words if there were more people seeking to live according to the principles of the Art of Good Living.

WINE

WINE

THERE are people—millions of them—for whom life simply means keeping body and soul together for as long as possible; they eat and they drink when and what they can. But there are others; there are men and women who not only live but enjoy life; who appreciate all that is good and beautiful, be it the purple moors or the blue sea, beautiful music or beautiful wines. They are not gross materialists; on the contrary; they loathe the greed and intemperance of the glutton; they are blessed with that innate love of harmony which makes us pause and forget our cares when in our soul the echo of Beauty's call is heard.

To appreciate form and colour, sound and scent, the true perspective and the right place which give to all things their greatest charm and value, is a gift of which artists have been given a fuller share than the rest of us, but it is by no means their monopoly; it is our common heritage, the very core of what we are pleased to call Civilization.

In all times and among all nations, we find the praises of wine sung by the poets and we find also wine more highly valued as men become more civilized. And how could it be otherwise since Wine is harmony. What tonality, what modulations, what a melody there is for the connoisseur in a glass of brilliant wine, fragrant with the subdued perfume of verbena and violets, as softly it flows upon its downwards and last journey, lightly touching the taste chords of the palate!

Of course, it is quite possible to live—to live a long and virtuous life—without having ever tasted a glass of wine, looked at a picture or heard a note of music, but what a life!

There are some well-meaning people in the world who would be only too pleased to understand wine, but who are convinced that it is beyond them; they imagine that they lack the time, the disposition or the means to become wine connoisseurs. In this they are entirely wrong. Are there not a great many people who can neither paint nor play, and yet thoroughly enjoy good music and fine painting? They can also enjoy good wine.

What is Wine?

Wine is the living blood of the grape. Wine is harmony; a marvellously complex and well-balanced blend of ever so many different substances in a solution of water and alcohol.

When grapes are ripe they are gathered and crushed: then their sweet juice ferments and becomes wine.

Fermentation may be slow or quick, partial or complete, satisfactory or otherwise, but it is as inevitable as it is natural. It transforms grape-sugar into alcohol and grape-juice into wine. There never has been and there can never be any wine without alcohol.

Wine is purer than either water or milk because no typhoid or other deadly germ can live in wine.

There are many different kinds of wines, because there are many different species of vines, because of the great differences which exist between the soil, aspect and climate of all the vineyards of the world, and because of differences between various methods of growing grapes and making wine.

The bulk of the wine made every year from the world's vineyards is just plain, honest, rough wine; very cheap, not always pleasant, but very wholesome.

Much wine is also made which can justly claim to be both fair and honest as well as moderate in price.

Some wine, in particularly favourable years, is made from a comparatively few world-famous vineyards and may rightly boast to be in a class by itself; such wine is never cheap; it is very fine and there is never enough of it.

But whether wine be plain, fair or fine, it must be honest and it must be sound. An honest wine is a wine made honestly without the assistance of chemists and chemicals. An honest wine is also a wine which does not masquerade under some assumed name, or, worse still, under the name of some other and better wine. A

sound wine is a wine which is pleasant to look at, sweet smelling, and intensely clean on the palate.

A sound wine is a healthy wine; health alone is harmony.

Wine is the living blood of the grape: it possesses life; it is liable to sickness and doomed to death.

Wine requires and repays care, the loving care which is the only care that is intelligent and worthy of so precious a gift.

Good wine may become worthless, if badly kept or kept too long, but no bad wine will ever be made better by age or attention; the longer it is kept, the worse it will be.

VINTAGE PORT

Vintage Port is the wine of any one year; it is normally shipped two years after the vintage, occasionally in the third year. A 'vintage' Port is bottled very soon after it arrives, being left to mature in bottle for a number, sometimes a great number, of years. The characteristics of any vintage Port are the characteristics of the year when the grapes were gathered and the wine made: it is not for the shipper to decide whether he is going to make his wine into a very big vintage Port that will take a very long time to reach perfection or a lighter vintage Port which will be ready for drinking at a much earlier date. This depends entirely upon the amount and incidence of rain and

sunshine, moisture and temperature, during the year, and more particularly from the flowering of the vines until the gathering of the grapes. But what the shipper can and does decide for himself is whether he will ship the wine of the year as a 'vintage' or not. There are exceptional years when the quality and abundance of the grapes are such that there is no hesitation possible and all shippers ship a more or less considerable proportion of the wine they make as a 'vintage.' But the Oporto shippers have not had many such years during the last quarter of a century. Since 1927, a superlatively fine vintage, there has been a number of good years in the Douro but they have not been so good as regards both quality and quantity that every shipper without exception must ship his wine as a 'vintage.' It has been a question for each individual shipper to decide for himself what was the best thing to do, whether or not to ship the wine of the year as a 'vintage,' and if so, what quantity of the year's wine he should ship as a vintage, retaining whatever quantity of the wine he needed for maturing in his Oporto Lodges and for refreshing the older wines he keeps there.

A vintage Port usually is the wine of different vineyards but made in any one year, a good year, a 'vintage' year, and bottled early, not later than three years from the date of the vintage when the grapes were gathered. But there are exceptions to all rules. A vintage Port may be the wine of one estate or quinta

bottled early. A vintage Port may also be and sometimes is kept in cask for ten, twelve and fifteen years before being bottled. Such a wine, which is known as 'late bottled vintage Port,' will be lighter in colour and body than the early bottled vintage wine, but, after it has been bottled a little time, it will develop a vintage 'nose' or 'bouquet' which no tawny Port will ever have.

TAWNY PORT

The difference between vintage and tawny Port is that the first is the wine of a single year and is matured in bottle, whilst the second is a blend of the wine of several years and is matured in cask.

Some of the wine made in moderate years, wine that is not suitable for bottling as vintage Port, may blend very happily with other wines and hold its own most honourably in the assembly of the various vintages which go to make a good tawny Port. But the best tawny Port is necessarily the best blend, and the best blend will always be made of the best wines.

Thus the shipper who has a large demand for fine tawny Port may decide not to ship as a vintage the wine of a year which is quite up to vintage standard if it is also the wine which he wants to keep up the standard of his tawny Port of various marks. This is the reason why there is not more unanimity among Port shippers in the matter of the shipping of vintage Ports.

TAWNY PORT—RUBY PORT

Tawny Port is a blend of Ports matured in wood. It acquires its peculiar tawny colour through the precipitation of the red colouring pigment present in the mucilage of the grape skins. As the wine ages in the presence of a fairly free supply of oxygen, as is the case when it is kept in cask, a series of chemical changes take place slowly but continuously, the wine becoming oxidized to a certain degree, and when you look at it in a glass you find after the wine has been in cask some years, that its purple colour has brightened up to the burning red of clear ruby; leave it in cask longer and you will find the ruby mantle of your wine glowing with a subdued tinge of gold and hemmed with a faint line of rust-like amber.

RUBY PORT

A late bottled vintage Port may be 'Ruby' in colour, but the wine known as ruby Port is usually a blend of wines of different vintages, young vintages as a rule, although there is such a wine as an old *Ruby*, a blend of wines, the youngest of which may be as much as ten years old, and still retaining its deep vintage colour.

A blend, when we speak of ruby or tawny Port, means something very different from the way coffee and milk are poured in the same cup to make *café au lait*. When wines of different years find themselves in the same cask, they do not blend there and then. They take quite a long time to 'marry,' hence the absolute

necessity of giving them time and rest in cask before bottling them.

Once in bottle, tawny Port had better be drunk; it will give more satisfaction than if allowed to age in bottle, when it is sure to throw a dust; it may even go out of condition. Ruby Port, on the other hand, will repay keeping for four or five years, because it will throw a crust and there are a great many people who love a crusted Port, although they cannot afford or will not pay the price of old vintage Port.

Tawny Port and Ruby Port are beautiful wines. They have not got the body nor the bouquet of the vintage wines, but they possess a most seductive delicacy and the silkiest touch: they are soothing and refreshing. But they are not cheap. They are dear and cannot help being dear. They are matured for many years in cask and in Lodges at Oporto, where the evaporation averages about $2\frac{1}{2}$ per cent per annum; this means that in twenty-five years fifty pipes will be there instead of a hundred, fifty pipes costing the price paid for a hundred, plus interest during twenty-five years, to say nothing of rent, insurance and the care given to the wine during all that time.

Tawny Port which is said to be too dear is merely too good. There is no lack of cheaper tawny Ports, blends of young red and white wines mixed to look like tawny Port. Such blends are more profitable to sell than to drink: there is nothing illegal about them and they only deceive those who deserve to be deceived.

Sherry is the brightest jewel of the vinous crown of Spain. There is no wine like it.

Sherry is made from white grapes grown in the Jerez district, in the south of Spain.

The grapes from which Sherry is made are pressed, when ripe, at the vintage time, and their sweet juice is allowed to ferment in its own sweet way. After a time this grape-juice becomes wine, but it is not yet *Sherry*.

Sherry is made from the best wine of each vintage which is kept for many years with the best wine of other vintages.

Sherry is a blended wine—the blend of many wines of different years kept together long enough for each to lose its individuality and for all to become a harmonious whole.

Sherry is a fortified wine, fortified with brandy after fermentation.

Sherry is a wine which suffers less than any other wine from being left in the decanter overnight.

Sherry is pale amber in colour and dry, but it can be made dark and sweet by adding to it a particular dark and very sweet liqueur wine made specially for the purpose.

The best pale, dry, delicate Sherries are usually those sold under the names of Fino, Amontillado, Manzanilla, and Vino de Pasto.

The best dark rich and full Sherries are usually those sold under the names of Oloroso and Amoroso.

SOLERA is not a type of Sherry; it really means 'foundation' and designates a 'Blend' or 'Vatting.' A Sherry described as 'Solera 1860,' for instance, is meant to be a wine from a vat first laid down in 1860; it is a blend of wines of which the oldest dates back to 1860.

CLARET

The Département of the Gironde, what might be called the County of Bordeaux, produces on an average close upon a hundred million gallons of wine every year. Much of this enormous yield of wine is just 'vin ordinaire,' cheap beverage wine mostly consumed in France when very young, either blended or not. A very large proportion, however, is fit for exportation and is the wine which has been known so long in England under the name of Claret.

From the thirteenth century until the eighteenth century, Claret was drunk in England freshly drawn from the cask, without any bottle age. Then, when the cylindrical bottle was adopted by the wine trade of England, during the latter part of the eighteenth century, in order to give vintage Port time to mature, Claret was likewise bottled and binned away for the first time. Much to the surprise of many people, Claret stood the test of time exceedingly well and it improved in bottle beyond all expectations.

Until 1860, when the duty on wines was based for

the first time upon their alcoholic strength, Claret had been considered almost exclusively an expensive after-dinner wine, too precious and too fine to be drunk casually with food whilst ladies were in the room, as gentlemen, according to early Victorian etiquette, could not do justice to their wine and to their fair neighbours at one and the same time. The reduction of the duty to 1s. 3d. per gallon for light wines gave an enormous impetus to the Claret trade.

During the twenty-five years, from 1854 to 1878, there was a most extraordinary number of fine vintages, at Bordeaux, and an abundance of Claret of all types, from the cheapest beverage wines ready for quite early consumption, to the finest after-dinner wines with sufficient body to last for many years in bottle.

Then came the phylloxera, the gradual destruction of the vineyards, a period of poor vintages, short supplies, indifferent quality, high prices, and then the gradual replanting of the vineyards, and another era of normal vintages, more or less plentiful, more or less perfect, sufficient to supply the world with a marvellous range of fair, of good and of very fine Claret.

There are to-day some 1947 Clarets which are excellent drinking, fresh, fruity and the most enjoyable as well as the most wholesome of all beverage wines, most suitable luncheon wines to drink by the tumblerful, not to sip by the thimbleful.

There are also some 1928 and 1929 Clarets which are to-day exceedingly fine, silky, fragrant and delightful

dinner wines. There are even some 1934, 1924, and 1920 Clarets which are still firm, beautiful of colour and bouquet, not showing any trace of decay, but, unfortunately, very difficult indeed to find.

What other wine is acceptable, and not only acceptable but enjoyable whether it be four or thirty years old, except Claret? There is no other.

Where can anyone hope to find not a dozen, but a hundred wines, of any one vintage, all distinctive; of similar character yet different; all having a strong family likeness yet with a personality unmistakably their own?—nowhere except at Bordeaux.

Variety adds the crowning charm to all that is most charming; variety is one of the fundamental laws of Nature. There is nothing monotonous in Nature and there need not be any monotony in our lives unless we choose to make them monotonous; our food, drink, dress, work and pastimes never need be monotonous. Every kind of wine may be enjoyed under various forms, old or new, from good, or indifferent vineyards and vintages. But there is no wine which enjoys this crowning charm of variety to anything like the same extent as Claret. Why is it? It is because Claret possesses to a greater degree than any other wine the gift of individuality.

The blending of wine is a perfectly legitimate practice; it is the best way of improving the quality, and the selling value of most wines. High-class wines, such as the finest Port, Champagne or Sherry are blends of

wines made always from different vineyards and mostly of different years. The cheaper descriptions of wines, whether they come from France, Portugal, Spain or Algiers, Australia or South Africa, are also blends and all the better for being blends, better as regards quality and better also from a commercial point of view, because their quality, their style and type, as well as available supplies can be made more regular; they can be supplied with less risk of having to turn down repeat orders.

All these advantages are real and valuable advantages, but they are secured at the expense of individuality.

Individuality is indeed a great gift and Claret owes to its individuality its supremacy among all other wines. You will understand wine ever so much better if you understand Claret.

The Gironde Département produces both Red Wine, i.e. Claret, and White Wines, of which the best are those of Sauternes.

The red wines of the Gironde may be divided into four categories: (1) those from the Médoc—a strip of undulating land some six miles wide and about fifty miles long, along the left bank of the River Gironde; (2) those from the Graves country—a much smaller district which owes its name to its gravel soil; it begins at the very gates of Bordeaux and extends about five and a half miles west of that city, and some thirteen miles to the south, along the left bank of the River

Garonne; (3) those from St. Emilion and Pomerol, a hilly district upon the right bank of the River Dordogne, above Libourne; and (4) all others including wines made from the vineyards which flourish between the Rivers Garonne and Dordogne, a district known as Entre-deux-Mers; those made in the low-lying lands or Palus close to the banks of the Gironde or upon the islands of the Gironde; and those made from the vineyards upon the right bank of the River Gironde and in the districts of Bourg and Blaye.

There are in all these particular districts of the Gironde a number of estates, usually known by the name of a *Château*, where vines are grown with the greatest care, where wine is made and bottled under the personal supervision of the owner who has at heart the reputation of his Château.

The wine made from the grapes grown upon one estate in any tolerably good year retains its individuality throughout its whole life; it is never blended with the wines made in adjoining vineyards in the same year, nor with wine made on the same estate in previous years.

There are a very large number of such estates or Châteaux, hence the enormous variety and individuality of the wines of Bordeaux, and the infinite range of distinctive wines, each exhibiting some slight differences either of style or kind, of bouquet or body, colour or flavour, which make the study of Claret so valuable, as well as so intensely interesting.

The Médoc produces the largest quantity of fine Claret, and as far back as 1855, sixty of the best estates of the Médoc, the best as regards the quality of the wine they produced, were placed in order of merit in five classes, three only—Lafite, Margaux, Latour—being placed in the first class, or Premiers Crus, i.e. First Growths, whilst fifteen were deemed worthy of being graded as Second Growths, fourteen as Third Growths, ten as Fourth Growths and eighteen as Fifth Growths.

This classification of the sixty best Châteaux of the Médoc would probably be slightly different if it were remade to-day; the characteristics of soil and sub-soil, one of the most important factors and one which changes least, have not altered since 1855, but the phylloxera has been responsible for the wholesale replanting of the vineyards, and many of the famous sixty Châteaux have also changed hands since then. This change of ownership has sometimes been a distinct gain, when the new owner had the ambition and the means to improve still further the reputation of his estate by devoting even greater care to the choice of the vines and to their cultivation; in some other instances, the reverse has happened. It would be uncharitable to name Châteaux which would probably be placed to-day lower down in the scale than they were in 1855; there are others which would almost certainly be given a higher place.

But, on the whole, the classification of 1855 is still a

very good guide to follow, although it should not be followed blindly: there are years when the weather happens to be particularly kind or unkind to certain vineyards, irrespective of the class they belong to.

GROWTHS OF THE MÉDOC

OFFICIAL CLASSIFICATION

First Growths

Lafite	Pauillac
Margaux	Margaux
Latour	Pauillac
Haut Brion	Pessac (*Graves*)

Second Growths

Mouton-Rothschild	Pauillac
Rausan-Ségla	Margaux
Rauzan-Gassies	„
Léoville-Lascases	St. Julien
Léoville-Poyferré	„
Léoville-Barton	„
Durfort-Vivens	Margaux
Lascombes	„
Gruaud-Larose	St. Julien
Brane-Cantenac	Cantenac
Pichon-Longueville	Pauillac
Pichon-Longueville-Lalande	„
Ducru-Beaucaillou	St. Julien

Cos d'Estournel	St. Estèphe
Montrose	,,

Third Growths

Kirwan	Cantenac
D'Issan	,,
Lagrange	St. Julien
Langoa	,,
Giscours	Labarde
Malescot St. Exupéry	Margaux
Brown-Cantenac	Cantenac
Palmer	Margaux
La Lagune	Ludon
Desmirail	Margaux
Calon-Ségur	St. Estèphe
Ferrière	Margaux
Marquis-d'Alesme-Bekker	,,
Boyd-Cantenac	,,

Fourth Growths

St. Pierre	St. Julien
Branaire-Ducru	,,
Talbot	,,
Duhart-Milon	Pauillac
Poujet	Cantenac
Latour-Carnet	St. Laurent
Rochet	St. Estèphe
Beychevelle	St. Julien
Le Prieuré	Cantenac
Marquis de Terme	Margaux

Fifth Growths

Pontet-Canet	Pauillac
Batailley	„
Haut-Batailley	„
Grand Puy-Lacoste	„
Grand Puy-Ducasse	„
Lynch-Bages	„
Lynch-Moussas	„
Dauzac	Labarde
Mouton-d'Armailhacq	Pauillac
Le Tertre	Arsac
Haut-Bages-Libéral	Pauillac
Pédesclaux	„
Belgrave	St. Laurent
Camensac	„
Cos-Labory	St. Estèphe
Clerc-Milon	Pauillac
Croizet-Bages	„
Cantemerle	Macau

WHITE WINES

The Sauternes district comprises not only the vineyards of the Commune of Sauternes, but those of the adjoining Communes of Bommes, Barsac, Preignac and Fargues.

The Sauternes district adjoins that of Graves, but its soil is entirely different and the species of grapes cultivated in the vineyards of Sauternes are also entirely different.

They are white grapes which are picked over-ripe, and from which is made the most marvellous of all naturally sweet wines.

The finest Sauternes wines are the following:

Château YQUEM, the finest white wine of France —if not of the world, in the parish of Sauternes.	
Château LA TOUR-BLANCHE	Bommes
„ PEYRAGUEY	„
„ VIGNEAU	„
„ RABAUD	„
Château DE SUDUIRAUT	Preignac
Château RIEUSSEC	Fargues
Château COUTET	Barsac
Château CLIMENS	„
Château BAYLE (GUIRAUD)	Sauternes
Château FILHOT	„

Opposite Langon, on the other side of the River Garonne and upon a sort of cliff which overlooks the whole Sauternes district, stands the village of Ste. Croix du Mont, surrounded by vineyards which yield much white wine, somewhat similar in type to the wines of Sauternes.

Although included in the Sauternes district, the wines of the Commune of Barsac have a flavour of their own, being neither so sweet as their neighbours of Sauternes, nor so dry as the white wines of Graves.

The white wines of Graves are mostly blends of

white wines from different vineyards, and of different vintages; they are sold either merely under the plain name of 'Graves,' or under the name of an estate belonging to the shipper, or under the fancy name registered by the shipper as a trade mark.

BURGUNDY

Burgundy is a name which conjures before the mind of a great many people in England the picture of a powerful, black-red wine, full of fire and iron, a blood-making wine which was first made in some part of France known as Burgundy, but is now made chiefly in Australia.

Burgundy is a name which, in England, covers a multitude of wines, red and white, natural and fortified, from Burgundy and from all parts of the world.

But there is such a wine as real, genuine Burgundy, and a beautiful wine it is, too. The best comes from the Côte d'Or.

The Côte d'Or is a French Département cut out of the former Province of Burgundy. The Côte d'Or Département owes its name to a series of hills some thirty-six miles in length, which have proved an inexhaustible gold mine for centuries past, their soil producing some of the most valuable wines in the world. These hills run down from Dijon to Chalon-sur-Saône in the direction of N.N.E. to S.S.W.; the aspect of their vine-clad slopes is principally towards the east or

south-east, and less frequently due south, their height varies from 200 to 300 feet, and their vineyards begin usually on the upper third of the hill, never ascending to the brow, and stretching down the incline towards the plain, sometimes even extending for a mile or two in the plain. The best vineyards are never in the plain nor on the upper part of the slopes, but from half-way up the inclines, which are nowhere very steep, down to the foot of the hills.

Leaving Dijon by the main road to Lyons we shall have to look to the right the whole time if we wish to see in the distance or close to us vineyards which alone produce wine worthy of the name of Burgundy. The Communes which we shall see first are those of the *Côte de Nuits*; they produce the finest Burgundy and, in the majority of cases, although the names of the individual vineyards are famous all the world over, the names of the Communes where such vineyards are situated are either little known or quite unknown abroad.

The first famous vineyards we come to are those of *Chambertin* and *Clos de Bèze*, both in the Commune of Gevrey-Chambertin; then *Clos de Tart*, in the Commune of Morey; then *Musigny*, *Bonnes Mares* and other vineyards of the Commune of Chambolle-Musigny.

The next Commune, Vougeot, has been made famous by the celebrated *Clos de Vougeot.*

Then we come to the *Grands Echézeaux* and other vineyards of the Commune of Flagey.

We shall see next the famous vineyards of *Romanée Conti*, *Richebourg*, *La Romanée*, *Romanée St. Vivant* and others, all in the Commune of Vosne-Romanée.

Soon after we shall reach the little town of *Nuits St.-Georges*, nestling among beautiful vineyards and the home of a number of old-established Burgundy shippers.

Farther south, practically with the vineyards of the Communes of *Aloxe-Corton*, *Pernand* and *Savigny*, the Côte de Beaune begins and runs as far as Santenay, through Beaune, Pommard, Volnay, Monthélie, Meursault, Puligny and Chassagne.

Much excellent Burgundy is made from the vineyards of the Côte de Beaune, but none, as far as red wines are concerned, quite of the same superlative excellence as the best wines of the Côte de Nuits.

HOSPICES DE BEAUNE

A few words about the 'Hospices' wines may be of interest.

In 1443, Nicolas Rolin, Chancellor of Philip the Good, Duke of Burgundy, built and endowed a home for the aged poor, at Beaune, under the name of Hôtel-Dieu, God's House. This home still stands and still serves the purpose for which it was built. It has been added to from time to time and there is a most up-to-date hospital attached to it, but the original fifteenth-century building with all its appurtenances, furniture, plate, and priceless ware are still there; very old poor people are also there and still admirably ministered to

by nuns who still wear the original fifteenth-century costume of their order.

Chancellor Rolin and his widow, Guigogne de Salins, left their vineyards to the 'Hospices' and their good example has been followed from time to time by charitable people, so that the Hospices now own quite an important number of vineyards. The wine made every year in these vineyards is sold in November of each year by public auction. The sale takes place in the centre court of the old Hospices and the bidding is always very brisk. The wines are, of course, absolutely genuine Burgundy, but there is also a sentimental interest attached to them. They are sold by 'Cuvées,' or small lots, each bearing a name, the name of some past benefactor, as well as the name of the Commune where the vineyards are situated. There are twenty-two such Cuvées of red wines and six of white wines. Nine of the red wine Cuvées are Beaune wines, four are from Savigny, three from Meursault, two from Corton and one each from Auxey, Pommard, Monthélie and Volnay. The six white Cuvées are Meursault wines.

WHITE BURGUNDIES

The finest white Burgundies of all are those of Montrachet, in the Côte d'Or: unfortunately there is only very little of it made. They are 'rich' without being sweet and possess great vinosity, tempered by both softness and freshness.

The white wines of Meursault and Chassagne, also from the Côte d'Or, are among the next best white Burgundies.

Much white wine is made every year, which is of very attractive quality in good years, from the vineyards of the Côte Chalonnaise, Côte Mâconnaise and Beaujolais hills. By far the best known white wine of this district is the wine of Pouilly, a name given to the wine of that parish as well as to the wine of the adjoining parish of Fuissé.

CHABLIS

The greater part of the Yonne Département wines are without distinction and are consumed locally, but there are some exceedingly good wines made in this Département, both red and white, none, however, possessing so great a charm nor a wider reputation than the white wines of Chablis.

Few wines have suffered to the same extent as Chablis from that most objectionable form of flattery which is called imitation.

The vineyards of Chablis are divided into three classes, and the best of the three yields but a small quantity of fine wine.

The best growths of Chablis possess a real and distinctive merit which one very soon learns to recognize if one is fortunate enough to secure some genuine Chablis. Chablis is as a rule of the palest possible amber; its taste has something crisp and fresh about it;

its flavour is both distinctive and delightful, and there is no other dry white wine anywhere else in the world to be compared with it. Genuine Chablis is never cheap, because there is so little of it: faked Chablis is always dear, and yet there is a lot of it.

CHAMPAGNE

Champagne, to-day, almost invariably means the white sparkling wine from a certain part of the ancient Champagne Province, chiefly the Marne Département. There is some red still Champagne wine, but it is the exception; it has ceased to be exported; it is greatly appreciated by a few people but it is no longer a commercial proposition. Yet, only three or four generations back, the red wines of Champagne were the rule and sparkling wines the exception.

It was only after 1840, when a chemist of Châlons-sur-Marne, François, devised the means wherewith it became possible to ascertain with some degree of accuracy the proportion of sugar in a wine at the bottling time, that the trade in sparkling Champagne became a commercial proposition. Until then, the bottling of sparkling wine had been a very speculative undertaking, as some 'Cuvées' failed to be sufficiently sparkling whilst others had such an excess of 'mousse' that a ruinous proportion of bottles exploded and were a total loss.

In the fifties, when the proportion of breakages was

reduced to an insurable risk, many more shippers embarked upon the manufacture and sale of sparkling Champagne, the demand for which increased rapidly. The wine was mostly shipped with just a small label, more of a ticket than a label, bearing the name of a well-known Champagne vineyard, such as Ay, Verzenay, Bouzy or Sillery, and either the name of the shipper or the wine-merchant who had selected and imported the wine. The cork was held down by string, and in order to protect this string from the damp of cellars, it was covered over with a thin piece of silver paper. This silver paper gradually grew in length and was made to serve the double purpose of protecting the string round the cork and of covering up the neck of the bottle in such a way that ullaged bottles were not too conspicuous. In time, this silver paper became an ornament known as the 'foil,' which is made in different colours sufficiently distinctive to identify easily the shipper of the wine.

As the bottling of sparkling Champagne became more scientific and the manufacture of pressure-resisting bottles improved, risks of breakages became negligible; the number of Champagne shippers increased, competition became keener and the efforts of individual shippers were responsible for a very much larger demand throughout the world.

In England, the consumption of Champagne was very limited until 1862, when the duty was reduced from 11s. 7d. per dozen to 5s.

This reduction of duty coincided with a series of good vintages so that the public, in England, during a period of unprecedented prosperity, could buy excellent sparkling Champagne at sixty-six shillings per dozen from wine-merchants or drink the same wine at City wine-lodges and taverns at six shillings per bottle.

The wines offered to the public were not Reims or Epernay wines of such or such a vineyard, but blends of wines from all the best vineyards, blends which were more or less palatable according to the skill of each individual shipper. Every shipper felt not only perfectly justified in selling his own blend under his own name but the public soon learnt the names of those shippers whose wines suited best the taste of the day. In this way it was that the bulk of the Champagne trade passed into the hands of a comparatively small number of successful shippers, who gradually secured the supply of the best grapes produced in the Champagne district.

VINTAGES

Champagne vintages vary in the first place according to the supply available. As a rule—there is no rule without exceptions—a Champagne vintage is the wine made in a good year when the quality of the wine made is such that there is no need to blend any older wine with it before bottling it.

In a very good year, in such years as the classical years 1874, 1884, 1889, 1892, 1893, 1900, 1904, 1906

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and 1911, the wine is so good and the reputation of the year is so great that no shipper can help shipping it as a vintage.

Years which produce wines of very fair but not of outstanding quality are not shipped as vintages by all shippers. In the matter of Champagne vintages the supply is not the only consideration; the demand is quite as important a factor.

Vintages do not occur at regular intervals: they often come in pairs or in series.

For instance, 1874, which produced some eight million gallons of very fine wine was followed by 1875 with nearly twenty-two million of very fair wine indeed. 1892 produced less than three million gallons of very fine wine and was followed by 1893 with over sixteen million gallons of a very different type of wine; a much fuller, riper wine, not so lasting but very good. Then there were four years in succession, 1898, 1899, 1900 and 1901, when some very good wines indeed were made, 1899 being the smallest yield and 1901 the largest. Many shippers, but not all, shipped 1898's and 1899's; all shipped the 1900's and very few shipped the 1901's. The demand was not equal to four vintages in succession and the choice as to which year or years would be shown under a vintage label was purely a matter of policy for individual shippers to decide, according to the measure of support they could count upon for the sale of both their vintage Cuvées, in England, and their non-vintage Cuvées elsewhere.

Up to about eighty years ago, Champagne was almost universally consumed, in England, when about four or five years old, quite fresh and quite sweet, with either the shipper's name or the wine-merchant's name on the label, but no date whatever.

When, however, a taste for drier Champagne became more general, wines were binned away and kept long enough to mature and lose by age their natural acidity. In years of outstanding excellence, such as 1874 or 1889, there was no need to see any date on either cork or label; anyone who knew anything about Champagne could easily identify such wines. Champagne was binned like vintage Port, the year of the vintage and the name of the shipper being recorded on bin slate and in cellar book.

But, gradually, it became customary for shippers to print on their labels and to stamp on their corks the year of the vintage, thus making errors impossible.

Gradually, the fashion for vintage wines spread to all parts of the civilized world, irrespective of whatever supplies might be and irrespective of the fact that the whole idea of a vintage wine was to give to the best wine made in the best years a chance of maturing and of being enjoyed as other fine wines without any sugar having been added to them.

America and the Continent followed England's lead and demanded vintage wines, although they never understood what vintage wines stood for; they would have Champagne with some year on the label, and

they wanted the wine to be labelled 'dry,' 'extra dry' or 'brut,' but they wanted all the same the wine to be sweet, because they liked sweet wine better. They never had been used to laying down Champagne and they still demanded wine that they could drink the day they bought it. Strange to say, England, in her turn, copied the Continent and also demanded wines that would be ready for consumption as soon as they were sold, and had been sweetened accordingly. Hence the much greater number of vintage years shown since the war, 1941, 1942, 1943 and 1945, all of them suitably blended for immediate consumption, the present high duties making it impossible for anybody, except a very few very rich people, to lay down Champagne.

If Champagne were but a luxury, an exhilarating, fascinating wine, excellently suited to convivial reunions and festive occasions, it would matter little whether it be sweet and young or dry and mature. But Champagne is also the most wholesome of stimulants, a wine with its own carbonic acid gas naturally in solution, the finest aid to digestion and the safest as well as the pleasantest medicine in cases of depression or exhaustion, and the more natural it is, the less added liqueuring it contains, the more easily digested and the more wholesome it is. From the medical point of view, as from the connoisseur's point of view, the sooner the public return to drier and older Champagne the better.

Champagne, when good, is certainly better than any other sparkling wine can ever hope to be; it requires

greater care, is made with better grapes, of blends of finer and more suitable wines, and is also matured in bottle longer. All other sparkling wines aim at coming as near as possible to Champagne, but their chance of beating it is only on the question of price. There are many sparkling wines, made in a similar way to Champagne, which are light, sweet, wholesome and palatable, and are, moreover, much cheaper. There are others, however, which are made of any cheap ordinary wine filled up with artificial gas, sugar and some flavouring essence or other, such, for instance, as elderberry flower essence, which gives a wine a so-called 'muscatel' flavour. Such wines give pleasure to some folk, but not to connoisseurs.

HOCKS AND MOSELLES

The bulk of German wines are white wines and the best come from the valleys of the Moselle, Saar and Ruwer, usually known as Moselle wines, and from the Rhinegau, Rhine Hesse, and the Palatinate, which are usually known as 'Hocks.'

RHINE

The valley of the Rhine is not so picturesque as that of the Moselle, but it has more grandeur. From Bonn to Coblenz and from Coblenz to Bingen many vineyards are to be seen on either bank of the river, and much

wine is made, most of which, however, is consumed in Germany. Abroad, the most celebrated Rhine wines are those of a limited district known as the Rhinegau and those of Rhenish Hessen.

The Rhinegau vineyards proper are on the right bank of the Rhine and may be said to begin opposite Bingen, and to end with the hills of Rauenthal. It is within that comparatively small area that are to be found the most famous Rhinegau vineyards which yield wines second to none in the world in point of excellence. They are eagerly bought, 'in the raw,' when their fermentation is barely completed, at prices far higher than those given for new wines in any other vine-growing country.

After leaving Rudesheim, one comes to Geisenheim, Winkel, Mittelheim and Oestrich, near the Rhine, whilst higher up the hills are the Castles of Johannisberg and Vollrads, surrounded by magnificent vineyards. A little farther east are the no less celebrated hills of Steinberg, whilst nearer the river are the famous growths of Hattenheim, Marcobrunn, Erbach and Eltville.

On the opposite bank of the Rhine, in Hessen, there are a far greater number of vineyards from Bingen to Mayence and from Mayence to Worms, than in the Rhinegau, but there is only comparatively a small percentage of the wines made in this province which can claim to possess a very high degree of excellence. Some vineyards in Hessen, however, produce very fine wines,

with good body and bouquet, which are eminently suited for exportation. The best of these are the wines of Nierstein and Oppenheim, some miles south of Mayence, and the most popular are the white wines sold under the name of Liebfraumilch; they are blended and averaged in order to ensure adequate supplies and a fair standard of quality.

As regards the tributaries of the Rhine other than the Moselle, the Ahr and the Nahe, on the left, the Lahn, the Main and the Neckar, on the right, are the most important ones. Extensive vineyards are cultivated in the valleys of all these rivers, and they produce both red and white wines in large quantity and of very good quality. Kreuznach is the centre of the best vineyards of the Nahe Valley, whilst Walporzheim, on the Ahr, and Hochheim, on the Main, are the two most celebrated growths of these tributaries of the Rhine, the first being famous for its red wines, and the second for its white wines. It is said that Hock, the name so generally given in England to all Rhine wines, and sometimes to all German wines, is derived from Hochheim.

PALATINATE

The Palatinate Vineyards differ from all others in Germany, being the only ones which are not grown in sheltered valleys, on the steep slopes of the hills which border the Rhine and its tributaries. They are situated on a plateau, protected from high winds by a mountain

range, and they are planted in a soil chiefly of alluvial origin, mostly with southern aspects. The wines made in that district are very distinct from those of the Rhinegau, being more luscious but not always so lasting. The first growths of the Palatinate are Deidesheim, Forst, Dürkheim, Wachenheim, Ruppertsberg, Kallstadt, and Königsbach.

FRANCONIA

In Franconia, in quite another part of Bavaria, farther east and north, the Stein wines, possess a distinctive slight gun-flint bouquet and great charm, but they have not the 'breed' of the great Rhinegau wines.

MOSELLE

The wines generally known in this country as Moselle wines are the produce of the finest growths of the valley of the Moselle from Treves to Coblenz, as well as of the vineyards which grace the banks of the Saar and of the Ruwer, two tributaries of the Moselle.

The valley of the Upper Moselle, before the river reaches Treves, produces a large quantity of wine, but none of superior quality, and none which can compare with the wines of the Saar. This river runs mostly in a north-westerly direction, and joins the Moselle a few miles above Treves. The finest vineyards of the Saar

are on the right bank of the river from Geisberg in the south, to Euchariusberg in the north. Not far from Geisberg is Bockstein, and, a little farther, the famous Scharzhofberg, the finest growth of the Saar valley. Two other celebrated Bergs in the district are Scharzberg and Agritiusberg, whilst excellent wines are also made a little farther north at Wiltingen and Oberemmel.

Below the ancient city of Treves, rich in Roman remains of great beauty, the Moselle receives, on the right, another small river, called the Ruwer. In the valley of the Ruwer, some very delicate and fascinating wines are also made, none better known nor more excellent than those from the vineyards at Grünhaus, Casel and Eitelsbach.

From there to Coblenz, on either bank of the Moselle, are grown the finest wines of the Moselle proper. To name but a few: there are Piesport, and the range of the Brauneberg hills, on the left bank of the river; a little farther down, and on the opposite bank, we come to the celebrated Berncastel vineyards, where the vines grow on distinctly slaty soil.

From Berncastel northwards, the vineyards of Graach, Josephshof, Wehlen, Zeltingen and Trarbach, on the right, and those of Erden, Machern, Uerzig and Traben on the left, are among those which produce the most delicate Moselle wines, light without being thin, and possessing that very distinctive bouquet which is their greatest charm.

BRANDY

Brandy is a spirit distilled from the fermented juice of fresh grapes, viz., Wine.

Brandy may be distilled anywhere in the world where there is wine to be distilled; it has no geographical significance.

Cognac is the name of a small town on the River Charente, in the heart of a wine-growing district of France, famous all the world over for the excellence of its brandies.

Cognac is the name of the brandy distilled from wine made in the Cognac district. This district is strictly limited and is responsible for the production of brandies which may rightly claim precedence over all others, both in point of antiquity and excellence.

The vineyards of Cognac which produce the finest Cognac brandies are those of the Grande Champagne, Petite Champagne and Borderies vineyards.

The name COGNAC has a strictly geographical meaning; it cannot be given to any other brandy than the brandy distilled from wine made from the vineyards of the district of Cognac.

Furthermore, the names of GRANDE CHAMPAGNE, FINE CHAMPAGNE, PETITE CHAMPAGNE are also geographical expressions corresponding to the peculiar chalky soil formation of a small and very distinct area, within the Cognac district, where the best Cognac brandies are made.

The best brandy—after the brandies of Cognac—is Armagnac brandy, a brandy distilled from wine of the Gers Département.

Brandy is distilled on a large scale in the South of France, in Spain and Portugal and, generally speaking, wherever vines grow and wine is made. But if any and every wine may be distilled, it is only certain kinds of wine which are suitable for distillation, and there is none that yields a brandy comparable to Cognac Brandy.

FOOD: FROM HORS D'ŒUVRE TO DESSERT

FOOD: FROM HORS D'ŒUVRE TO DESSERT

THERE is no lack of books, old and new, where the physiological value of food, its production, safe keeping, and cooking have been expounded by men of science and experience. No attempt has therefore been made, in the following pages, to give any further information upon any of these aspects of the food problem. All that has been attempted has been to help the reader derive greater enjoyment and benefit from his or her food and drink by showing him or her the close relation existing between both and the necessity for combining their respective merits in the most harmonious—that is, the most enjoyable as well as the most beneficial—manner possible.

HORS D'ŒUVRE

Hors d'œuvre are a survival of the social spirit of the ancient Chinese and of the epicurean philosophy of the Romans of old: they are a combination of Eastern ease and Western greed.

In China, the custom was, and still is to a great extent, to dish before the beginning of a meal, and to serve together everything prepared for the said meal: rice, sweetmeats, pigmeat, salads, etc. All guests help themselves to this or that dish, as much or as little as they feel inclined and in whatever order appeals to them; the essence of Chinese hospitality is variety of fare and liberty of choice.

The Romans of old had very little use for liberty, but they believed in quantity: neither crumbs nor sips satisfied them; they loved wine and they loved noble draughts; they also hated to be drunk—a hateful condition indeed, since he who is drunk no longer drinks with either pleasure or profit.

Although their knowledge of the laws of fermentation was imperfect, the Romans knew that the soul of wine, which we call ethyl alcohol, was there to cheer us, but that after a time it bored us into heavy slumbers and that it had also the power to drive us absolutely mad. They knew, too, that ethyl alcohol was most beneficial when least in a hurry, and that it was to be feared when it took a short cut to the brain, as it does when passing in an unconverted form through the unprotected walls of the stomach to the blood which conveys it to both heart and brain.

Knowing all this, they had made it a rule to preface all their gastronomic feasts with the equivalent of a tablespoonful of pure olive oil, which spread over the inner mucous membrane of the stomach a protecting

greasy film: this retarded the blood inhibition of the alcohol in their drinks and enabled them to indulge in greater potations in greater safety.

The Hors d'œuvre are a survival of this practice, but in not nearly so crude a form, thanks to the Chinese.

The orthodox hors d'œuvre should combine variety with olive oil or butter.

They should also be small in size so that one may taste of a number of different dishes without the appetite for the meal which is to follow being spoilt.

Their gastronomic mission is to create or improve thirst and at the same time to enable us to carry in greater safety more sail, in the shape of wine, provided we carry also more ballast, in the shape of food.

Among hors d'œuvre, none are more justly popular than the Canapés à la Russe, a selection of *small*, well-buttered pieces of bread or pastry with a little caviar, smoked salmon, ham, anchovy, herring, foie gras, sardines, prawns, hard-boiled eggs or shredded lobster with a little mayonnaise sauce, etc.

Greatly prized and equally orthodox is the Caviar *en blini*, of Caviar spread upon very small buckwheat pancakes well buttered, with a squeeze of lemon added.

Within the means of a far greater number of people, as well as more to the taste of the masses, the homely, headless sardine is undoubtedly the most popular hors d'œuvre. Some sardines are larger than others, some are full of bones and others have none left, but the best are those in the best olive oil, and nothing else:

sardines in a tomato sauce or any other preparations are best avoided by the wine connoisseur.

Olive oil is the chief factor in the quality of the majority of hors d'œuvre, whether of a fishy nature—anchovies, mackerels, herrings, tunny fish, etc.—or vegetable salads, cooked, such as potatoes or beetroot, or uncooked, such as cucumber or tomatoes.

There are orthodox hors d'œuvre free from olive oil, but there are not many: the two most popular are smoked salmon and one sort or another of cold sausage, such as saucisson and salami.

Wines of real merit and great age should never be served with hors d'œuvre, not only because it is not easy, if at all possible, to appreciate good wine with oily and highly flavoured tid-bits, but also because one must reserve fine wines for the later stages of the meal; one is then no longer thirsty and therefore better able to appreciate the charm of a fine vintage.

A light white wine, slightly iced, is usually the most suitable wine to serve with hors d'œuvre.

There are two hors d'œuvre which are very popular, and rightly so, although they are not orthodox, since they lack the hors d'œuvre main qualifications: they are neither 'rich' in themselves nor do they admit of variety.

They are *Oysters*, during the colder months, and *Melon* (Cantaloup for choice) during the summer months.

Oysters, when enjoyed *au naturel*, without any

vinegar, or highly flavoured sauces, red pepper and other palate-paralysing agents, are best served with a real Chablis or a young and lively dry Alsace white wine.

Cantaloup is best served with an Oloroso Sherry. Whether Cantaloup is a wise beginning, gastronomically speaking, for a luncheon or dinner, is a moot question, but of all heresies one of the worst is the 'Cantaloup frappé au Porto': the Porto spoils the Cantaloup, and the Cantaloup spoils the Porto; both spoil any wine which may be served at the same time.

SOUP

Soup, in thousands of humble homes on the Continent, is a meal in itself and the best possible of meals. Quite different, of course, is the place and nature of the soup which heralds a gastronomic reunion of well-to-do people. Its mission is similar to that of the hors d'œuvre so far as affording the stomach a fatty protection: hence soup should never be served before nor even after the hors d'œuvre, but in their stead. Soup served piping hot is also a stimulant: it summons to the stomach a faster flow of blood, which is required for the smooth and expeditious digestion of the solid part of the meal just begun.

The first of all soups was the 'panade,' or stale crusts boiled in water with a little salt and plenty of butter thrown in. Stale crusts were an ever-present problem in the olden days when bread was baked in

the home and only once a week, usually on the Saturday. Then vegetables were added to the pot and other 'herbes potagères': the soup thus improved was called a 'potage.' A far greater improvement was the addition of flesh and fowl to the pot: a soup in which any kind of meat had been boiled was called a 'bouillon,' and a concentrated form of 'bouillon' was called a 'restaurant' or 'consommé.' Later still came the 'bisque,' a soup made of rich stock and some kind of shell-fish.

In England practically all soups are classified as either clear or thick soups.

Clear Soups

All clear soups are watery soups and the more watery the clearer. The exception to the rule is the dearest and richest of them all, i.e. clear *Turtle Soup*, gastronomically named *Excelsior*. It is best when served very hot and a little goes a long way. With Turtle Soup one may serve a fairly full Sherry, a light Madeira, or, by way of a change, a glass of Marsala.

At City Companies' Dinners or Guildhall Banquets, one may enjoy *Milk Punch*, a rummy mixture which is rather fascinating, but one the use of which is best confined to rare public occasions.

Of all clear soups, the oldest and most popular is the meat or fowl broth known by the simple name of *Pot au feu*, as well as under the more ambitious titles of *Petite Marmite*, *Croûte au Pot*, *Poule au Pot*, or *Henri IV*.

Henri IV was not a gourmet, but he had a big heart and he once said that his greatest ambition was to live to see France so flourishing that in every home there would be a fowl a-boiling in the soup on Sundays. Hence the royal name given both to the consommé with the *poule au pot* as centre-piece, and also to the boiled fowl itself when served with boiled rice.

Rice is in several instances added to clear soups, but tapioca is far more generally used to camouflage the watery nature of clear soups.

What wine is best served after a consommé depends upon what is to follow. Sherry is always safe, and Sherry is undoubtedly the best wine to serve if the first course to follow is to be some fish entrée, which will inevitably introduce a chilled light white wine.

But if, after the 'bouillon,' boiled beef or boiled fowl is to follow immediately, a fair but not a high-class red wine is best; the next course will most certainly be roast meat, fowl or game, which will be more suitable to show off a high-class red wine. The first red wine, the one to be served immediately after the bouillon, must be chosen with a view to give the next wine every chance: it should be similar in type but of a more recent vintage, quite sound, of course, but not superlative.

There is one clear soup which is invariably best followed by red wine: it is the national Russian soup—the Bortsch. The two principal ingredients which go to make a real Bortsch are beetroot and sour cream, and,

for harmony of colour as well as for taste, a Claret at the temperature of the room is far more enjoyable after Bortsch than a glass of over-iced Champagne.

Thick Soups

This unappetizing appellation covers a great variety of potages, purées, crèmes, veloutés and bisques with an almost unlimited range of flavours to choose from. Before deciding which sort of thick soup to order, one must know what is the wine of the evening, the wine which, so hopes the host, will prove the most enjoyable and the most interesting.

Let us imagine, for instance, that there is a fine bottle of Burgundy ready to be served with a roast grouse: how shall we lead up to it? The choice of soups will rest between *Chevreuse*, a thick soup with the flavour of truffles predominating; or, in a more modest key, *Condé*, a purée of red beans, and *Pompadour*, a lentils broth. After such soups a Beaujolais, or a Moulin à Vent will taste well and prepare the palate for the elder brother of the same ilk which is to come later.

But, some other day, the choicest wine of the evening may be a Hock, Montrachet or Champagne, which will be introduced immediately after the fish course. In this instance, our choice of a soup will be from the fishy soups, not the very fishy *Bouillabaise*, which is fatal to all wines, but a crème *Dieppoise*, in which mussels are dominant, or *Trouville*, when mussels

are not in season and prawns are; or else a bisque *Nantua*, with crayfish and cream. With any of these fishy soups a dry white wine will be most suitable, a youngish Moselle if Hock is to follow, a somewhat older Pouilly, if a Montrachet is coming upon the scene later, or else a fresh Alsatian Sylvaner to introduce the Vintage Champagne to follow.

Again, the occasion may be one when lovers of Claret have met to discuss a fine Bordeaux. Fish soups would then be quite out of the question, and so would all strongly flavoured or highly spiced soups of the *Mulligatawny* type: even soups such as *Monaco* (arrowroot), *Raphael* (celery), *Bercy* (turnips), *Palestine* (Jerusalem artichokes), are much better avoided. The best are a potage *Santé* or crème *Germiny* (sorrel), a crème *Impératrice* (rice) or a crème *Forestière* (mushrooms) or a host of other soups of discreet flavour which will in no way interfere with the delicate bouquet of Claret. After any such soups a young fairly full Claret will be acceptable, one which will have been chosen to show off the greater Claret which is to follow.

SAUCES

If any proof were wanted that England long since ceased to be a wine drinking nation, one would only have to turn to English sauces: Apple Sauce (sweet), Bread Sauce (cloves), Curry Sauce, Horseradish Sauce, Mint Sauce, Onion Sauce, all sauces which

may be excellent with water, beer or whisky, but not wine.

There is only one sauce which may be called the best for everybody, at all times and upon all occasions: it is a healthy appetite. The next best sauce is wine, but only in the case of food which is perfect of its kind, neither tasteless nor too tasty, neither too dry nor too watery. A grilled sole, for instance, with just a pat of fresh butter, does not require any other sauce than a bottle of Scharzberg. A young partridge, roasted and served with just the fat and blood that oozed out of its plump body, needs no better sauce than a bottle of Château Latour or of Musigny. But such cases are exceptions. As a rule meat and poultry, and more particularly fish and vegetables, require a little help, and the best assistance they can get is that which a well-chosen sauce will render.

Sauces should be selected, like the food, in conjunction with the wine which is to be served. Although there is practically no limit to the variety of sauces, they may all be classed under five different categories as follows:

There are the wine sauces, obviously the best of all sauces for the wine-bibber. The *vin blanc* sauce used chiefly for fish and when white wines are to be served; the *Bordelaise*, *Bourguignonne* and *Bretonne* are red wine sauces for either fish or meat; they are to be selected when Claret or Burgundy are forthcoming. The richest of wine sauces is the Sauce *Madère*, which is somewhat too flavoury for the majority of light wines and should

be selected only when there is a full-bodied wine such as Châteauneuf-du-Pape, Côte Rôtie or Hermitage to be served.

Then come another limited series of Sauces, i.e. those consisting chiefly of butter, such as the *Hollandaise*, *Maître d'Hôtel*, etc. A *Hollandaise* is a sauce and a better way of buttering asparagus than melted butter, but the *Maître d'Hôtel* is merely the butter which was not used in the actual cooking, served after fish or meat have been dished; it may be said to be simply finishing the cooking without adding or taking away anything likely to help or hurt the wine served at the same time.

Then we come to the two most important groups, that of the *Sauces Blanches* and that of the *Sauces Brunes*, the first having cream and the second meat gravy as the foundation stones upon which the ingenuity or genius of *chefs* may build all sorts and conditions of sauces, from the simplest such as the Sauce *Ivoire* or the *Jus lié* to the most elaborate such as *Albuféra* or *Grand Veneur*.

Sauces *Blanches*, which are not all white, the Sauce *Aurore*, for instance, being pink like a blushing tomato, are usually kept for fish, eggs, vegetables and white meats. The best of them all, and one of the most popular is the Sauce *Mornay*, which is distinguished by its flavour of grated cheese, a flavour helpful to the enjoyment of the majority of wines. The least suitable when fine wine is to be enjoyed is the Sauce *Soubise* on account of its flavour of onions, a flavour which is not

objectionable in itself, but one which has with most people the objectionable habit of outstaying its welcome.

As regards the Sauces *Brunes*, the sauces *Espagnole*, *Demi-Glace*, *Colbert* are the simplest and best. There are a number of rich gravy sauces among the Sauces *Brunes* which are fatal to wine, although they serve a useful purpose of their own. The sauces *Diable*, *Poivrade*, *Piquante*, *Crapaudine*, *Chasseur* or *Rouennaise* and others of the same kind, give a taste to tasteless cold meats and they tone down the somewhat aggressive flavour of unripe cooked celery or of over-ripe venison, but the kind of food which requires the assistance of such sauces had better be avoided on occasions when fine wine is going to be served.

Lastly there are the cold sauces, the sauces which are made chiefly with olive oil such as the *Mayonnaise*, the sauces *Verte*, *Provençale*, *Tartare* or *Remoulade*. All such sauces are of the utmost service: they render cold fish or cold meat more palatable: they are quite good sauces, but the Wine Connoisseur does not love them.

Oil at the beginning of the meal serves a useful purpose, but at a later stage of the feast oil is too heavy to be easily assimilated: it will keep apart the wines drunk before and after its unwelcome arrival in the stomach, and it usually blunts all appetite. Moreover, oil sauces other than the *Mayonnaise* are usually highly flavoured in order to be less sickly, a fact which adds to their unsuitability as sauces to be served at wine festivals.

EGGS

Eggs are binding and, on that account, sharp young wines are the most suitable to serve with eggs. But eggs are prepared in countless different ways and the choice of wine will, as a rule, depend upon the flavour and taste of the sauce or condiments used with the eggs, since the eggs used in polite society have no taste of their own.

The hard boiled eggs may safely be recommended to anybody who suffers from a lack of a natural thirst; others have an almost unlimited choice of eggs either boiled, poached, fried, scrambled, *en cocottes*, or in omelettes, with every known and many unknown flavours added.

FISH

Fish is far too watery a creature to blend happily with wine. In the great majority of cases the flavour of the fish we eat is that of the sauce which is served with it. Any fish with a self-asserting fish taste and smell would kill any kind of wine and wound our sense of propriety.

If we consider fish from a wine point of view, we may first of all discard certain kinds of fish, excellent in their own way and upon certain occasions, with tea, for instance, at breakfast, or lager beer, for lunch, but not suitable for any gastronomic feast when good wines are to be enjoyed. On such occasions there would be no

need to waste any time upon such fish as Cod, Haddock, Herring, Mackerel or Shad.

But let us imagine that we have to choose a fish course for an informal luncheon when a light wine (Graves or Anjou) is to be served. Our choice might be, according to the season of the year and individual tastes: *Blanchailles* (whitebait), *Moules Marinière* (mussels), *Raie au beurre noir* (skate), *Royans* (fresh sardines), *Saumon mayonnaise* (cold salmon), *Homard au naturel* (cold lobster).

With a better class white wine, a good Moselle or Chablis, upon a more formal occasion, we might try the skill of the *chef* higher and select one of the following dishes: *Barbue Bercy* or *Bonne Femme* (brill), *Homard à l'Américaine* (lobster), *Jean Pierre Dugléré* or *Vatel* (John Dory), *Merlan à la Dieppoise* (whiting), *Rouget à la Grenobloise*, *à la Maître d'Hôtel* or *Villeroy* (red mullet), *Saumon à la Vernet* (salmon), *Truite au bleu* (trout), *Turbot grillé* or *poché* (turbot).

We may wish to give our guests a red wine luncheon and find some fish which it will be possible to serve with red wine. In this case the best thing we can choose is either a *Saumon Chambord* or *Saumon à la Parisienne*, if salmon is in season; if not, a *Sole Bordelaise*, *Bourguignonne*, *Rochelaise*, *Rouennaise*, being different ways of preparing a sole cooked in red wine. If we want, once in a way, to try upon our friends some other and rather uncommon fish dishes, we may be able to get for them the following:

Matelote d'Anguille (eel cooked in red wine with onions and mushrooms), *Brochet Benoiton* or *à la Bordelaise*

(pike in red wine), *Carpe à la Matelote* (carp in red wine).

But let us imagine that the occasion warrants Champagne, or a really high-class Hock or White Burgundy. Eels or whiting would be out of place, and so would cold lobster. We would then choose a richer fish setting such as the following:

Barbue Amiral or *Dugléré*; *Homard Cardinal*, *à la Newburg* or *Thermidor*; *Rougets en papillotes* or *à la Provençale*; *Saumon Lucullus*, *Nesselrode* or *à la Royale*; *Sole Archiduc*, *Belle Otero*, *Dauphine*, *Mascotte*, *Poulette* or *Villeroy*; *Turbot à la Diplomate*, *Grand Duc* or *Polignac*.

Whether for a simple dinner or an official banquet, any of these would be quite acceptable, but, generally speaking, at night the sole reigns supreme. This excellent flat-fish is so accommodating that it is accommodated in countless ways which may be divided into three main classes, i.e. (*a*) fried or grilled, which gives one the best chance of all to taste the fish itself; (*b*) boiled or poached, and (*c*) stuffed, when the taste and flavour of the sole is most successfully camouflaged.

POULTRY

Chicken

Chicken and Champagne are a good match from the gastronome's point of view, but chicken and red wines do not quarrel.

The life of a chicken is never very long; it is sometimes

of only a very few weeks' duration, and it is then known as POUSSIN. When cooked, it looks hardly bigger than a pigeon. Except as a sign that spring is at hand and as a change at a time when game is all but over, *Poussins* are not very thrilling as a gastronomic delicacy. They are certainly not to be compared with the *Poulets de grain*, the adolescent spring chicken which is best, from the wine connoisseur's point of view, when cooked quite simply, either *à la broche* (on the spit in front of a crackling wood fire), or *en casserole.*

Then come the fat chicken—*reine*, *poularde*, *chapon*—the sort which has taken the least exercise and the most food. Such a fowl cooked in a very simple fashion—*au Nid* or *au Riz*—will supply a very suitable background for the delicate bouquet of a Saint Julien—one of the three Léoville or Château Gruaud-Larose: a Branaire-Ducru or a Beychevelle. But if we enjoy rich food there are some culinary masterpieces built upon, within and around a fat fowl.

A poularde *Demidoff*, *Albuféra*, *Cardinal*, *Lucullus*, *Gastronome* and many more of the same recherché preparations are gorgeously delicious but too highly flavoured to be fair to a fine red wine. Champagne is usually the safest wine to serve with a rich poularde, unless one prefers a fine Rhinegau wine full of flavour and breed and free from sugar.

When nothing but wings of capon or poularde are cooked and served, it is called a 'Suprême.' Two excellent *suprêmes* are known as *Messager* and *Providence.*

If Burgundy be the leitmotiv of the feast, either of these *suprêmes* will show off excellently a Chambertin of some age and distinction. The best cold *suprême* is probably the one known as *Belle Vue* and Champagne is the right wine to serve with it.

There are ever so many excellent ways of cooking a chicken but there are certain recipes which it is best for the wine connoisseur to leave alone as they might spoil his palate or at any rate his enjoyment of the wine served at the time. Such are the *poulets* or *poulardes*:

Américaine	(sage)
Bourgeoise or *Bouquetière*	(carrots)
Diva	(paprika)
Edouard VII	(curry and pimento)
Fermière	(carrots)
Hongroise	(paprika)
Indienne	(curry)
Léon XIII	(saffron)
Maryland	(maize and bananas)
Ménagère or *Paysanne*	(carrots)
Stanley	(curry)
Valenciennes	(red pepper)

Ducklings, Ducks and Wild Ducks

Ducks do not supply so happy a background as chickens do for the culinary artist to show off what his imagination and science can produce to please our

palate. They carry less meat upon their bones, and that possesses a stronger flavour, one which does not blend with many other flavours, and also one which soon palls upon the palate. To enjoy duck one must not have duck too often.

A plain roast duckling will swim most happily in one of the rather heady but very fascinating wines of the Rhône Valley, such as Châteauneuf du Pape or Côte Rôtie.

A Rouen or Aylesbury duck prepared 'aux navets' or 'aux olives,' 'à la paysanne,' or 'en chemise,' may be washed down with a Beaujolais, a red Touraine or a St. Emilion.

There are other ways, very rich and spicy ways, of enjoying ducks for those who lead an active life and are not cursed with a liver. Such are ducks and ducklings: *à l'Alsacienne*, *à l'orange*, *à la Presse*, *Bigarrade*, *Buffon*, *Chipolata*, *Nivernaise*, etc.

With all such ducks and ducklings plenty of really dry Champagne will be the best.

Turkey, Goose, Guinea Fowl and Pigeon are really no better than Cygnets and Peacocks, once upon a time counted among the greatest delicacies. One should be content to meet them occasionally at some friend's dinner table without troubling to order them when one is the host.

GAME

Game of every description is best with the best red wines of Bordeaux and Burgundy.

Grouse

There is no finer bird in the world, gastronomically speaking, than a young Grouse during the last weeks in August or the first weeks in September, just plain roasted and with no other sauce than its own gravy. A red Graves, Domaine de Chevalier or La Mission Haut Brion, for choice, or a Graves of St. Emiiion, such as Château Cheval Blanc, can be as enjoyable with a young roast grouse as a Musigny or a Chambertin.

Partridges

A few weeks after Grouse has been 'in,' we welcome the young roast Partridge, when any of the many fine growths of the Médoc should prove most acceptable, unless one prefers Burgundy or one of the Rhône wines.

Pheasant

Pheasants are best at the end of October, when they have had time to put on a little fat and flesh.

Fine Clarets drink very well with pheasant, but the more meaty nature of this bird and the advancing season when it is at its best, favour Burgundy as the more suitable wine. With a roast pheasant the lighter wines of the Côte de Nuits are excellent, but unlike grouse and partridges which, having a much more delicate flavour, are always best when plainest, a

pheasant lends itself to other and more elaborate preparations, such as:

à l'Alsacienne . .	with sausages and sauer-kraut;
à la Bohémienne . .	with foie gras and truffles;
Jacques . . .	with duck's liver, shallots and mushrooms;
à la Sainte Alliance .	stuffed with minced game, truffles and foie gras.

When prepared thus, the Pheasant is very rich and should be served with fine but fairly full-bodied Burgundy, such as a Corton, a Vougeot or some of the best wines of Beaune.

Snipe and Woodcock

Later in the year, after the first snap of real frost, snipe and woodcock take their place on the dining-room table, and their more pronounced flavour, as well as the more severe weather usually experienced at the time, makes us turn gratefully to the Côte d'Or and choose from the many beautiful wines it produces the one which is likely to give us the greatest possible satisfaction.

Plover, Teal and Wild Duck afford during the winter a welcome change of diet, but they cannot be given anything like the same place, gastronomically

speaking, as the Grouse, the Woodcock, the Partridge, the Pheasant and the Snipe—the five finest wild birds placed in order of excellence.

Venison and roast or jugged hare also may be enjoyed during the winter months, and red Burgundy is undoubtedly the most suitable wine to drink with them. Any of the wines of the Côte de Beaune, such as Beaune, Pommard, Volnay, Chassagne, Monthélie—and of a good vintage—taste very well with venison.

Quail, strictly speaking, are game, but very little gamey; they are available all the year round, and there are a far greater number of various methods of cooking a quail than all the other wild birds put together.

When they are really plump birds, quail are best roasted or braised and served *à la broche*, *en caisses*, *sur canapé*, *en cocotte*, *aux feuilles de vigne*, *au nid*, *à la paysanne*, *à la périgourdine*, *aux raisins*, or *aux truffes*.

Whether they are plump birds or not, if one likes really rich food, quail prepared in any of the following ways and served either hot or cold will be found delicious. In each case the bones have been removed and a rich stuffing, mostly foie gras and truffles in practically every case, has been added: *en Belle-Vue*, *à la Cendre*, *en Chartreuse*, *en Chaud-Froid*, *Demidoff*, *Diane*, *à la Gelée*, *Lucullus*, *en Parfait*, *à la Régence*, *Rossini*, *à la Royale*, *Souvaroff* (Cailles Souvaroff are not boned).

With roast quail, Fourtet, Canon, Pavie, or any other good St. Emilion, are very acceptable: so are the best growths of Pomerol, Petrus, l'Evangile, la

Conseillante, La Fleur, Trotanoy, which are, unfortunately, too rarely to be found in England.

With stuffed quail let the Champagne flow freely.

MEAT

Our choice of meat dishes lies between beef and veal, mutton and lamb, and pork.

Beef

Beef is the finest meat obtainable in England; it is the best meat also for our enjoyment of Claret.

Gastronomically speaking, beef may be divided into three classes as follows:

(*a*) The best, i.e. Fillet or undercut, known in French as *Filet*; it is the part which supplies the—

Médaillons de bœuf, *Tournedos* and
Filets mignons, *Chateaubriand*,

this last being taken from the Queue de Filet, the thickest part of the fillet.

(*b*) The next best, i.e. Sirloin, known in French as *Aloyau*; it is from this part that are taken the *Entrecôtes*, *biftecks* and *Rôtis de bœuf*.

(*c*) The third best, i.e. the Rump, known in French as *Culotte de bœuf*, which is the part used for boiling to make the *Pot au feu*, as well as all sorts of side dishes.

To these three main categories of quality correspond three methods of cooking beef which may be:

(*a*) Grilled, before a bright fire and served with a minimum of trimmings, which are added after.

(*b*) Roasted in an oven by itself or at the same time as various vegetables and served with more elaborate sauces.

(*c*) Braised in a pan on top of the kitchener together with a variety of vegetables, herbs, condiments, etc., and served in the pan in which it has been cooked or out of it, and with the addition of a variety of tasty delicacies.

To these three main categories correspond also a series of Clarets which may be set down as follows:

(*a*) *Grilled fillet of Beef*

à la Maître d'Hôtel, *au Cresson*, *Colbert* or *Bercy*—Châteaux Lafite, Margaux, Latour, or Haut-Brion.

à l'Alsacienne, *Médicis*, *à la Parisienne*, or *à la Princesse*—Clos Fourtet.

(*b*) *Roast Sirloin of Beef*

à la Anglaise	.	Château Mouton-Rothschild.
à la Châtelaine	.	,, Rausan-Ségla.
Dauphine	.	,, Brane-Cantenac.
du Barry	.	,, La Lagune.
Duchesse	.	,, Haut-Bailly.
Frascati	.	,, La Mission Haut-Brion.
Mireille	.	,, Cheval Blanc.
Montmorency	.	Canon.
Richelieu	.	l'Evangile.

(*c*) Braised Beef may be prepared in countless different ways, and there are also countless growths of the Médoc, Graves, St. Emilion and Pomerol equally suitable as an accompaniment. In fact, there are many other red wines than those of Bordeaux which are most acceptable with beef, from the vineyards of France, Italy, Spain, Portugal, Hungary, Germany, and all other wine-growing countries, but, in the majority of cases, the local demand for such wines is equal to or greater than the production: hence the comparatively restricted number of wines available for export and obtainable in England.

Veal

Veal, in England, is mostly immature beef, and rarely good. The veal which one has in France is much more white and tender: it is an entirely different kind of meat owing to the way calves are fed and killed in France.

With veal there is an immense range of wines to choose from, both red and white. Among the red wines, a Beaujolais or a Touraine wine are quite enjoyable with roast veal, and among the white wines one of the Rhinegau wines, or, by way of a change, a dry Orvieto, are also very suitable.

The most usual method of dealing with veal, from head to foot, are the following:

Tête de Veau—Calf's head. It is always either boiled

or poached and served with various sauces, according to taste.

à l'Anglaise is the plainest manner;
en Tortue is the richest;
Financière is very tasty without being quite so rich;
à la Poulette is the most insipid.

Epaule de Veau—Shoulder of veal; it is usually stuffed and braised.

Poitrine de Veau is also stuffed, usually *à la St. Germain*, and braised.

Côtes de Veau—Veal cutlets; are best either grilled or cooked in butter in a pan, or '*sautées*' in one or the other of a great many different ways.

Filets mignons—Fillet steaks; they can be prepared as the beef fillets.

Longe de Veau—Loin of veal; is usually braised and served with a number of 'primeurs' or vegetables in or out of season.

Noix de Veau—or Rump; may be roasted or braised whole, but, as a rule, it is cut up in small pieces, cooked in different ways and served as either *Fricandeau*, *Grenadins* or *Escalopes*.

Escalopes de Veau are thin pieces of veal sometimes grilled and more usually *sautées*, and served in the same manner as veal cutlets.

Grenadins are thicker pieces of veal than the *Escalopes* and prepared in the same manner.

Fricandeau is a much thicker piece cut out of the rump and usually braised in white wine and served with a variety of fresh vegetables.

Fricassée de Veau is a stew of veal in a cream sauce and somewhat insipid.

Blanquette de Veau is similar to the Fricassée, but more creamy and tasty.

Foie de Veau—Calf's liver; is best *à la Bordelaise*, but, in England, it is usually cooked in 'escalopes' *à l'Anglaise*, i.e. with bacon, butter and parsley.

Pieds de Veau—Calf's feet; are best either with a white sauce, *à la Poulette*, or with oil and vinegar, *à la Vinaigrette*.

Ris de Veau—Sweetbread; a delicacy which may be cooked and served in a very large number of different ways.

Lamb and Mutton

Excellent lamb is obtainable in England, but it is practically impossible to get really good mutton. The mutton one gets now is merely old lamb: it does not pay to keep sheep year after year for the sake of the fleece, as used to be the case, and the close-grain mature mutton of old is now merely a memory.

The best part of lamb or mutton is the chop with its undercut, or the undercut without the rest of the chop, i.e. *Filets Mignons*, *Noisettes d'Agneau* or *de Mouton*, *Côtelettes* and *Côtelettes doubles*.

Chops, cutlets and fillets are best of all grilled and

à l'Anglaise, i.e. with a lamb's kidney grilled at the same time. But they are prepared in many more elaborate fashions.

Selle d'Agneau et de Mouton.—Saddle of lamb or of mutton is served with the same trimmings and in the same way as the *Aloyau de Bœuf.*

Epaule et Gigot de Mouton.—Shoulder and leg of mutton are mostly served in one or the other of the two following ways:

à l'Anglaise, i.e. boiled and with capers sauce, or

à la Boulangère, i.e. roasted and with baked potatoes.

Haricot de Mouton.—Haricot mutton is a misnomer: it is a stew with a *sauce brune* and no haricot beans whatever. The original name was *haligot*, from the old French verb *haligoter*, meaning to cut up in small pieces.

Navarin is a similar *sauce brune* stew with a number of different vegetables; according to the nature and number of the said vegetables the stew is called either *Navarin Printanier*, *à la Paysanne*, *à la Fermière*, or some other such name.

With lamb and mutton all the red wines are acceptable; it depends upon the time of the year, the company and the inclination of the moment whether Burgundy, or Bordeaux, or a red wine from some other district will be chosen.

Pork

Cold pickled pork or a grilled pork chop and onions are very good upon a cold day with a large draught of ale, but they are not mentioned at gastronomic reunions. As a matter of fact, the only part of the pig which is introduced into polite gastronomic society is the Ham. Hams vary not only according to the pigs who grew them, or grew on them, but also according to the way they have been cured.

With ham Champagne is best.

VEGETABLES

The most useful of all vegetables is undoubtedly the Potato, so much so that it is difficult to realize that it has not been in general use more than a century and a half. It is hard also to believe that Parmentier, whom Grimod de la Reynière, in the Almanach des Gourmands (7th year p. 103) calls 'l'Homère, le Virgile et le Cicéron des Pommes de Terre,' found it such an arduous task to make potatoes popular. However, potatoes have long since conquered the gastronomic world, and there is no other vegetable which lends itself to such a variety of different dressings.

The Asparagus is the most delicate of all vegetables, although it was not looked upon as a vegetable in olden days but as one of the salads. It used to be grown

thin and cut very green, merely scalded, not cooked, and served cold with a salad dressing and a number of flavouring herbs.

The Asparagus as we know it to-day is due to the enterprise of the market gardeners of Argenteuil, who succeeded in improving a species of pale fleshy asparagus which provides the best means of enjoying a truly well made sauce *divine* or *mousseuse*.

The fat rosy *Argenteuil* has not displaced the thin green *Anglaise*, which has less body but more flavour, but it has been excelled by the *Lauris*, which is the finest asparagus to-day.

When small, the green asparagus tips are known as *Pointes d'Asperges;* when fatter they become *Têtes d'Asperges*.

Asparagus are equally excellent served hot or cold; the chief difference between the two is one of sauces, even more than one of temperature, and as far as the appreciation of wine is concerned, the sauces served with hot asparagus are more suitable than those mostly accompanying cold asparagus, when vinegar is practically always an important factor. Melted butter is considered better than the best of sauces by those who love asparagus for their delicate flavour.

The Globe artichokes, or *Artichauts*, consist of many leaves which are better removed in the kitchen, and a fleshy base from which all the leaves grow: this is called *Fond d'Artichaut*; it is somewhat heavy and its flavour, though delicate, is such that it does not help one to

appreciate wine. As a rule *Fonds d'Artichauts* are used as a base or holder of some *purée*, *hachis* or vegetable.

When quite small, artichauts may be eaten uncooked, as a *hors d'œuvre*, with an oil and vinegar sauce; they are known then as *Artichauts Poivrade*. Plainly boiled, the usual way is to serve them with a sauce *Hollandaise*.

They may also be served fried in butter, i.e. *Frits*, or fried in oil *à la Juive*. *Braised*, they are probably best *à la Lyonnaise*.

But if we should wish to taste *Fonds d'Artichauts* at their richest, the choice would probably rest between *à la Barigoule*, *à la Florentine*, *à la Gastronome* or *Lucullus*.

Aubergines (egg plant) and tomatoes may sometimes come in as a course by themselves, but only when stuffed out of all recognition, their own flavour being lost to that of the meat stuffing with which they are filled, whether served *à la Châtelaine*, *à l'Egyptienne*, *à la Grecque*, *à l'Italienne*, *à la Portugaise*, *à la Provençale* or *à la Turque*.

Mushrooms (*Champignons*), on the other hand, although they are mostly used as trimmings for a very considerable number of fish, flesh and fowl preparations, are delicious by themselves and make an excellent background for a bottle of good red wine, whether they are served grilled, cooked in butter or in cream.

There are, in France, a number of perfectly safe and delicious edible fungi which grow but are seldom picked in England, such as *Cèpes*, *Mousserons* and *Morilles*.

French Beans and Green Peas (*Haricots Verts* and *Petits Pois*) come next in order of excellence and usefulness. They, also, may be so prepared as to provide a course of their own, but they are mostly served in England with a meat dish.

Broad Beans (*Fèves des Marais*) when very small, with cream or in *purée* are very good, but their flavour is somewhat too assertive in the company of really fine wines.

Onions (*Oignons*) are very good in moderation and the same may be said of spinach (*épinards*), sorrel (*oseille*), celery (*céleri*), endive (*chicorée*), lettuce (*laitue*), and leeks (*poireaux*), all of which have a useful part to play but not the first fiddle part.

Then we come to two classes of vegetables which, from a wine connoisseur's point of view, might very well be dispensed with; they are the cabbage proper (*chou*), the sprouting cabbage or Brussels sprouts (*chou de Bruxelles*), the cabbage in bloom or cauliflower (*chou-fleur*), the sea sand cabbage or seakale (*chou marin*), and the nondescript winter 'greens.' All are common fellows not fit for the company of fine wines. Of course, common fellows, more particularly when they belong to the sex which used to be called weak, may be great fun and, in fact, are often more entertaining than blue-blooded aristocrats. Only their place is not at court. Pickled pork and cabbage may be excellent and a highly seasoned dish of sauerkraut may be a real feast, but then cool lager beer and plenty of it will be more appropriate than a Romanée Conti.

The root tribe which comes in last, among fresh vegetables, comprises not only the parsnip, which must be grown in poor ground indeed if it be worth the ground it grows in, but also such favourites as turnips and carrots. Young turnips round a duck are very sweet, and young carrots are sweeter still. But it is exactly because both, and more particularly carrots, are so sweet that the wine connoisseur will have nothing to do with 'Vichy' which is synonymous, in gastronomic parlance, with young carrots.

The best root for flavour and one which is quite tender when small and freshly picked is the Salsify, either *Frits*, or *à la crème*, *au gratin*, or *à la Poulette*.

Other vegetables which gastronomes leave alone as not being really worth anybody's while to bother about are the pumpkins—*potiron*—the Jerusalem artichoke—*topinambour*—both of which are sweetish and watery; and the vegetable marrow—*courgette*—which is not so sweet but even more watery.

All these are fresh vegetables; there are also dried vegetables which are most useful as well as very tasty.

Chief among these must be placed Rice—*Riz*—*Pilau*—*Risotto*—which lends itself to a very large number of preparations equally excellent with either salt or sugar.

Next to rice in order of usefulness, but first among dried vegetables as regards the variety and delicacy of flavour, come the large family of haricots, not nearly sufficiently known in England where the large white '*Soissons*' is about the only kind used to any extent.

There are a number of other sorts: *Chevriers*, *Flageolets*, *Haricots rouges*, which provide a welcome change during the winter months.

Lentils—*Lentilles*—are very little known in England although they are in no way objectionable.

The one dried vegetable which a wine connoisseur always avoids whenever possible is the Maize or Indian corn. It is both sweetish and oily; most unsuitable to eat when good wine is going to be enjoyed.

Truffles, of course, are not a vegetable; they are a miracle.

CHEESE

Cheese—*le Fromage*, which Grimod de la Reynière named 'le Biscuit des Ivrognes,' comes in at that stage of the meal when just one more bottle, probably the best, is about to be introduced; also when one's guests have presumably had enough to drink during the meal not to be thirsty any longer, so that they can give their undivided attention to the last bottle. And cheese is an excellent background on which to display a fine bottle of wine.

Cheese may be divided into three categories, i.e. gentle, strong, brutal.

In the first category, we may place fresh cream cheeses of the *Petit Suisse* type, a kind of cheese which is insipid but may be made tasty by adding to it salt and pepper. Much better as a cheese, and a gentle one, is the true *Gruyère* cheese, or even its nearest imitation, the Swiss Emmenthal, usually sold as Gruyère in

England. More creamy and tasty, but not obtainable in perfection during more than three months of each year, is the *Brie*.

Other kinds of inoffensive cheese are the *Dutch* cheese, Italian *Bel Paese*, the *Coulommiers* and *Port Salut*.

In the category of strong cheeses all the best English cheeses have their home, when of sufficient age to have reached, not overreached, mature state, i.e. Cheshire, red and white; Cheddar, Leicester, Stilton and Wensleydale. Among French cheeses, the *Camembert*, when ripe, the *Roquefort*, before it is ripe, and the *Pont l'Evêque* are about the best. From Italy, *Gorgonzola* and *Parmesan* belong to the same class.

In the category of brutal cheeses, some—the *Bondon* and the *Marolles* for instance—are brutal by nature, but most of the strong cheeses may become brutal with age.

A cheese which has reached the brutal stage is not suitable when fine wine is on the table, but both the gentle and the strong sorts blend admirably with red wines and, as a matter of general principle, the stronger the cheese, the stronger the wine should be, in some such order as the following:

Gruyère	Claret.
Port Salut . . .	Burgundy.
Red Cheshire . . .	Light Tawny Port.
White Cheshire . .	Oloroso Sherry.
Blue Leicester . .	Old Vintage Port.
Green Roquefort . .	New Vintage Port.

Any cheese with an aggressive bouquet had better leave the room as soon as everybody is served.

At formal dinners and official banquets, cheese, as a rule, is not served but, in its place, a *savoury* is usually passed round. All 'fishy' savouries, roes on toast, shredded haddocks, angels on horseback, are best left alone if one wishes to enjoy one's last sip of wine. The best savoury is a plain water biscuit, and the next best plain cheese straws.

DESSERT

Most people love sweet wines although very few care to say so. Some sweet wines are truly delicious, but they must not come out of their turn: their turn is at the end of the meal.

When Filberts, Cobnuts, Walnuts are fresh and best, the autumn mists and the first frosts make them all the more welcome because with them we must drink Port, unless we are more partial to a full Oloroso or Amoroso. By way of a change, an old style Madeira is also most acceptable at this time of the year with cake and nuts.

Port, of which there are so many grades of strength and sweetness, is the ideal dessert wine, in England; but there are many excellent after-dinner Sherries also and, with luck, one may still get some really good Madeira, one of the finest after-dinner wines. It would certainly be difficult to find any Dessert wine more suitable during the colder months of the year.

But there are hot days and sultry nights even in England; there are even many weeks of beautiful summer weather in most years, in spite of all the unkind things said about the English weather, and then most people will find that Port does not please them and does not suit them as it did during the winter. Then they will look for some lighter wine of a sweet nature, the liking—one may even say the craving—for a sweet finish being the same in summer and winter. There is a great variety of luscious summer dessert wines and our choice of them should be guided by the flavour of the fruit in season.

Yquem with Nectarines and Peaches.
Forst or Deidesheim with Greengages.
Sherry with Apples.
Marsala with Currants.
Monbazillac with Apricots.
Lunel with Green Figs.
Malaga with Granadillas.
Sweet Orvieto with Pineapple.
Saumur with Raspberries.
Cream with Strawberries.

There is no fruit grown in England to greater perfection than the Apple, and there are so many excellent and distinctive varieties of apples that great discrimination is needed to select the right sort of apple for the right type of wine. The Blenheim Orange will harmonize with Port, for instance, better than the Cox

Orange Pippin which is sweeter and possesses that faint musky flavour which blends so well with the slightly *rancio* flavour of old Sauternes.

Oranges, tangerines and, above all, grape fruit are fatal to the appreciation of wine: pears also are bad for wine as well as bad for gouty subjects. Grapes, even the sweetest, may safely be enjoyed with any and every kind of sweet wine.

Dates and dried figs, quinces and medlars are somewhat of a nuisance and not real fruit; while the sweetmeats which so often are passed round the dinner table at dessert time, are a bore when they are not an abomination.

A GASTRONOMIC VOCABULARY

INTRODUCTORY

THE art of good living, and its inseparable handmaid the science of cooking, have reached their greatest perfection in France. Thanks to her fertile soil and genial climate, thanks also to the fertile imagination and genial disposition of her people, France produces a greater variety of foodstuffs and beverages, as well as of greater excellence, than other lands. Hence the official language of Gastronomy is the French language, not the ordinary French language which is taught in schools, but French culinary language which has rules of its own and also endows ordinary workaday words with an entirely different meaning. Thus *Reine* is the ordinary French for Queen, but *Reine* is the gastronomic French for a fat fowl.

Gastronomes and Connoisseurs need not understand gastronomic French so well as to be at home in a first-class kitchen; they have no wish nor any need to discuss with the *chef* the merits of various

culinary utensils, preparations, and accessories which are known among culinary artists by names as foreign to the great majority of Frenchmen as they are to an even greater majority of Englishmen. At the same time, there is much satisfaction to be derived, and no little entertainment, from an acquaintance, however slight it may be, with French gastronomic terms. To understand a Menu, to draft one correctly, to appreciate what various names stand for, amply repay what little trouble it may cost to learn the meaning of the more usual classical gastronomic appellations.

These may be divided in three principal groups, i.e. descriptive, geographical and historical.

Among the first are all the terms which refer in plain language to the colour, shape or composition of any dish or sauce, such as SAUCES VERTE, BLANCHE OR BRUNE; ŒUFS AUX TOMATES, AUX TRUFFES, or AUX CHAMPIGNONS.

The second group may be subdivided into two categories: in the first, we may place terms which refer to the country or place of production of the food or condiment which forms the outstanding feature of a dish: thus, Madras stands for *curry*; Caroline for *rice*; Espagnole or Portugaise for *tomatoes*; Nantua for *écrevisses*, the little fresh-water crayfish, which is plentiful there; Argenteuil for *asparagus*; Clamart for *green peas*; Montreuil for *peaches*; Cancale and Ostende for *oysters*, etc. Then there is another class of geographical appel-

lations which denotes the particular dressing, cooking or mode of preparation of certain dishes according to the fashion first invented or perfected in a particular country, province or district. This, *à l'Anglaise* denotes the plainest and *à l'Allemande* the richest way of cooking; *à l'Alsacienne* means that there will be sauerkraut; *à la Grecque*, olive oil; *à la Hongroise*, some Paprika; *à la Bordelaise* and *à la Bourguignonne*, some of the wines of Bordeaux or of Burgundy. Thus also, although a duck is always a duck, whether it comes from Nantes or Rouen, if it is *à la Nantaise*, it means that quite irrespective of where it was born and bred, at home or abroad, it had its neck cut and had lost all its blood before it was cooked. On the contrary, if it is *à la Rouennaise*, it means that it was smothered and cooked with all its blood.

Lastly, there are the Historical or Biographical gastronomic terms and these are always being added to. Chief among them are the names of Kings and Emperors to whom dishes have been dedicated, from *Henri IV* of France to *Alphonse XIII* of Spain; also their consorts, such as *Impératrice*, Napoleon III's consort, who was particularly partial to rice, and *Carmen Sylva*, the nom de plume of the Queen of Rumania; also their residences, such as *Bellevue*, *Buckingham* or *Miramar*; also their relations, such as *Condé*, *Clarence*, *Archiduc*, or *Alice*—the late King Edward VII's sister; but far more after their favourite mistresses—this referring solely to the merry monarchs of France, of course—such as

Agnès Sorel, *la belle Gabrielle* (d'Estrées), *La Vallière*, *Montespan*, *Maintenon*, *Pompadour*, *Dubarry*, etc.

Besides Royalties, many famous men and women have had dishes named after them, either statesmen, such as *Colbert*; diplomats, such as *Metternich* and *Talleyrand*; composers, such as *Boïeldieu*, *Meyerbeer*, *Messager*, *Mozart*, *Rossini* and *Verdi*; painters, such as *Murillo* and *Raphaël*; singers, dancers and actresses, such as *Melba* and *Patti*; *la belle Otero*, *Rachel*, *Réjane* and *Sarah Bernhardt*.

Quite a number of classical dishes are dedicated to generals and to the memory of their victories. Thus, *Richelieu* has nothing to do with the Cardinal; it refers to the Duc, whose one great achievement, the taking of Port Mahon, survives in one of the most famous of sauces, the *Mahonnaise*, now called *Mayonnaise*. Thus also *Masséna* and *Marengo*; *Malakoff*, *Solférino*, *Castiglione*, *Turenne*, and *Galliéni*.

Last, but by no means least, are the names of great gastronomes, chefs and restaurateurs made famous for all time to come by the dishes which bear their names, such as *Béchamel*, who introduced cream into classical cookery; *Parmentier*, who introduced the now homely, but once aristocratic, potato; *d'Arenberg*, *Baron Brisse*, *Berchoux*, *Brillat-Savarin*, *Carême*, *Champeaux*, *Lapérouse*, *Le Doyen*, *Marguery* and *Voisin*.

Of course there is no limit to the inventive genius of *chefs* and new masterpieces are being created every year: these will pass to posterity under any name, that

of the artist or of any celebrity of the day to whom he may choose to dedicate them. The gastronomic vocabulary which follows has no pretence at finality, nor even at being in any way complete. It is but a guide, and a poor guide at that, but better than no guide at all.

AFRICAINE, À L'.—Denotes the presence always of rice and sometimes of curry.

AGNÈS SOREL.—*Velouté* particularly rich in cream, and with small cubes of chicken meat and tongue.

AÏOLI.—*Sauce: Mayonnaise* with garlic and lemon juice added.

ALBUFÉRA.—*Sauce: Velouté* of chicken with white meat gravy, cream and yolks of eggs.

Chicken: Stuffed with rice, foie gras, truffles and other rich trimmings; served with a sauce *Suprême.*

ALEXANDRA.—*Soup: Consommé* with tapioca and asparagus.

Fish: White wine, truffles and crayfish.

Chicken: Ham, truffles and a sauce *Soubise.*

ALGÈRIENNE, À L'.—Tomatoes, rice and globe artichokes.

ALICE.—Rich trimmings, and, in the case of fish, finished cooking in Champagne.

ALLEMANDE, À L'.—*Sauce:* A white sauce made with a *Velouté* of chicken cream and yolks of eggs.

Dishes *à l'Allemande* are usually somewhat rich, and, in the case of meat dishes, served with a *Compote of Mirabelles* or some other stone fruit.

ALPHONSE XIII.—*Chicken:* Braised in white wine; stuffed with rice and truffles; various rich trimmings and a sauce *Suprême.*

ALSACIENNE, À L'.—Usually denotes the presence of sauerkraut or of some other form of cabbage, with *Chipolata* or some other form of sausage and various vegetables and trimmings.

AMBASSADE, À L'.—*Sole:* Lobster sauce, truffles and cream.

AMBASSADEUR.—*Soup: Purée* of green peas and rice.

AMBASSADRICE, À L'.—*Sole:* Poached whole and served with a sauce *Normande* with oysters and mushrooms added.

Fowl: Poached, with asparagus, truffles and sweetbread.

AMÉLIE.—Truffles and mushrooms chiefly in evidence as trimmings.

AMÉRICAINE, À L'.—Originally used for a *Ragoût* of lobster with a tomato sauce, served with or without rice. Now denotes the presence of lobster in some guise or other. It is also used for dishes prepared in a manner which is popular in the United States.

AMIRAL.—Mussels and oysters as trimmings.

ANCIENNE, À L'.—*Soup: Consommé* with leeks, carrots and turnips.

Chicken: Cream, mushrooms and small unions.

ANDALOUSE.—*Sauce:* A *Mayonnaise* with *purée* of tomatoes and pimentoes.

Soup: Consommé with vermicelli and tomato *purée.*

Fish, Flesh and Fowl: Aubergines and tomatoes.

ANGLAISE, À L'.—As a rule, means in the plainest manner —and the plainest can be the best.

ARCHIDUC.—Cream sauce, paprika, liver and truffles.

ARENBERG, À LA D'.—*Soup: Consommé* with tapioca and truffles.

ARGENTEUIL.—Always means ASPARAGUS.

ARLÉSIENNE, À L'.—A warning that garlic is coming.

ARTOIS.—Haricot beans.

ASPIC.—A savoury jelly used for cold entrées.

ATHÉNIENNE, À L'.—Aubergines.

AUBERGINES.—Egg plant.

AUMALE, À LA D'.—*Eggs:* With kidneys and tomato sauce.

AURORE, À L'.—*Sauce:* Tomatoes, minced ham, tongue and truffles.

Clear Soup: Consommé with tapioca and tomato *purée.*

Thick Soup: Velouté with a blush of tomatoes.

BAGRATION.—*Soup:* Veal broth, rice, macaroni and cream. *Sole:* With a Salade Russe. (Cold.)

BAIN-MARIE.—A hot-water bath pan or stove fitting used to keep dishes, chiefly sauces, hot.

BALZAC.—*Soup: Velouté* celery, barley and leeks.

BARIGOULE, À LA.—Artichoke bottoms; sauce *brune* and mushrooms.

BARON BRISSE.—*Fish:* Grilled red mullets and *Maître d'Hôtel.*

Meat: Chateaubriand with tomatoes, globe artichokes and truffles.

BARQUETTE.—Boat-shaped pastry.

BÂTARDE.—*Sauce:* White *Roux*, cream, yolks of eggs, butter and a little lemon.

BATELIÈRE.—Stuffed fillets of sole with a *Salpicon* of shrimps, truffles and mushrooms.

BAVAROISE.—A cold custard pudding.

BEARNAISE.—*Sauce:* A *Hollandaise* with shallots and tetragon.

BEATRICE.—*Sole:* Poached fillets of sole, stuffed, served upon a large mushroom with some soft roes.

BÉCHAMEL.—*Sauce: Velouté* with added cream. (Monsieur de Béchamel was a French financier and gastronome who was financially interested in the Newfoundland fisheries and introduced the white sauce which bears his name to popularize salt cod-fish in France.)

BÉHARGUE.—Southdown or *pré-salé* mutton.

BEIGNETS.—Fritters.

BELLE GABRIELLE.—Cream and truffles.

BELLE HÉLÈNE.—Cream and asparagus.

BELLE-VUE, EN.—Cold *suprême* (wings) of chicken.

BELLES DE NUIT.—Stuffed fillets of sole, doubled in two, with an oyster in the middle. Sauce *Normande.*

BELLOY.—Lobster, truffles and mushrooms.

BERCHOUX.—Game, truffles and mushrooms.

BERCY.—*Sauce:* Brown sauce with shallots and onions.
Soup: Purée of potatoes and turnips with cream.
Eggs: Fried, with small sausages and tomato sauce.
Fish: White wine and mushrooms.
Meat: Grilled: shallot seasoning and red wine.

BERGÈRE.—*Soup: Consommé* with all sorts of vegetables.
Meat: With onions, bacon and mushrooms.

BERRICHONE.—Onions and stuffed braised cabbage.

BEURRE FONDU.—Melted butter.

BEURRE NOIR.—Burnt butter.

BEURRE NOISETTE.—Nut-brown—nearly burnt butter.

BIGARADE.—Brown sauce with bitter Seville oranges.

BISQUE.—A soup of which the basis is a *purée* of shell fish.

BLANC.—Breast of fowl.

BLANCHE.—*Sauce:* Flour, water, and butter, but neither eggs nor cream.

BLANQUETTE.—A stew of veal or chicken, with a white sauce, cream and yolks of eggs.

BLEU, AU.—Fresh water fish boiled in a *court-bouillon.*

BLINIS.—Small round buck-wheat pancakes.

BOHÉMIENNE.—*Soup: Consommé* with tapioca and foie gras.
Meat: With ham and truffles.

BOÏELDIEU.—Cream sauce, foie gras and truffles.

BOMBAY.—Curry.

BOMBE.—An ice pudding.

BONNE-BOUCHE.—A savoury tid-bit saved for the end of the meal.

BONNE FEMME.—Potatoes.

BORDELAISE.—*Sauce:* Sauce *brune* with some Claret and marrow-bone fat.

BORTSCH.—A Russian soup made with beetroot juice, cabbage and sour cream.

BOUCHÉES.—Small patties.

BOUDIN.—Black pudding.

Bouillabaisse.—Fish and saffron soup.
Bouilli.—Boiled; also short for boiled beef.
Bouillon.—Meat broth.
Boulonnaise.—Mussels with a white sauce.
Bouquetière.—*Soup: Consommé* with tapioca and fresh vegetables.
Bourdaloue.—*Soup: Consommé* with cucumber.
Meat: With kidneys.
Sweets: Marzipan.
Bourgeoise.—Homely but good.
Soup: Chicken broth with cream and sundry vegetables.
Meat: Braised beef with onions and carrots, etc.
Bourguignonne.—*Sauce:* A brown sauce with red wine, onions, thyme, laurel leaves and a whiff of garlic.
Braisé.—Braised.
Breteuil.—Soft roes.
Bretonne.—Haricot beans.
Brillat-Savarin.—Truffles and mushrooms.
Broche, à la.—On the spit.
Brochettes, en.—On a skewer.
Brouillés.—Eggs: scrambled.
Brune.—*Sauce:* The basic brown sauce; also known as Sauce Espagnole. It consists chiefly of meat gravy and a *Roux brun*, i.e. flour and butter.
Brunoise.—*Soup: Consommé* with fresh vegetables cut up in small cubes.
Buisson, en.—In a heap or cluster: all together.

Caisses, en.—In small round porcelain dishes.
Cambacérès.—*Soup: Purée* of crayfish and *Crème* of game mixed.
Cambridge.—Vegetable marrow.
Camélia.—*Soup: Purée* of green peas, with cream and tapioca.

CANAPÉS, SUR.—On toast.
CANCALAISE.—Oysters.
CAPILOTADE.—A stew of fowl and mushrooms.
CAPRICE.—Bananas.
CARDINAL.—The colour always red, the flavour mostly shell fish.
CARMEN.—Long pepper.
CAROLINE.—Rice.
CASSEROLE, EN.—Stewed in a saucepan.
CATALANE.—Tomatoes.
CASTIGLIONE.—Lobster and mushrooms.
CÉLESTINE.—*Soup:* *Consommé* with tapioca and shredded pancakes.
CENDRE, À LA.—Cooked in front of hot cinders.
CHABRILLAN.—*Soup:* *Purée* of tomatoes with cream and vermicelli.
CHAMBORD.—*Sauce:* A red wine *Sauce brune* for fish.
Fish: Stuffed carp cooked in red wine.
CHAMPENOISE.—*Soup:* *Purée* of potatoes and celery with cream.
CHANTILLY.—*Sauce:* A *Mayonnaise* with whipped cream.
Soup: Lentils.
Sweets: Whipped cream, sugar and vanilla.
CHAPELURE.—Breadcrumbs.
CHASSEUR.—*Sauce:* Sauce *brune* with tomatoes and mushrooms.
Soup: *Consommé* with game and mushrooms.
Eggs: Liver and mushrooms.
Chicken: Mushrooms, shallots and Madeira sauce.
CHATEAUBRIAND.—A beefsteak cut from the thick end of the fillet.
Sauce: A sauce *brune* with shallots, mushrooms, thyme, bay leaves and white wine.
CHÂTELAINE.—Chestnuts *purée.*

CHAUD-FROID.—A dish prepared hot, but served cold.
CHEMISE, EN.—Undressed.
CHERBOURG.—Small lobsters.
CHEVREUIL.—*Sauce:* A sauce *brune* with a *mirepoix*, red wine and venison.
CHEVREUSE.—*Soup: Crème* of chicken, rice and truffles.
CHICAGO.—*Soup: Crème* of chicken, rice, *bisque d'écrevisses* and tapioca.
CHIMAY.—Mushrooms and sauce *Mornay*.
CHIPOLATA.—Small Italian sausages.
CHOIRY.—Lettuce.
CHORON.—*Sauce: Béarnaise* with equal quantity of tomato sauce added.
CINGALESE.—Curry.
CIVET.—Hare or venison.
CLAIRE-FONTAINE.—*Soup:* Potatoes and watercress.
CLAMART.—Green peas.
CLAREMONT.—Tomatoes.
CLARENCE.—Shrimps and soft roes.
COCOTTE, EN.—*Eggs* served in small earthenware pans.
COLBERT.—*Sauce:* A sauce *brune* with veal broth, butter and *fines-herbes* finely chopped.
Sole: Fried and served simply with a pat of fresh butter.
Soup: Consommé with fresh vegetables and a poached egg.
COMPIÈGNE.—White haricot beans.
COMPOTE, EN.—Stewed fruit.
COMTESSE.—Cream and asparagus.
CONDÉ.—*Soups:* Red haricot beans.
Fish: Shallots and tomatoes.
Eggs and Meat: Red haricot beans.
CONSOMMÉ.—Clear meat broth.
CONTI.—Lentils.
COQUILLES, EN.—In shells.

COURT-BOUILLON.—The hot water, with salt, pepper, white wine or vinegar, carrots, onions and various herbs, in which fish is poached.

CRAPAUDINE.—Chicken or pigeon grilled 'split' in spatchcock fashion.

CRÉCY.—Carrots.

CRÈME.—*Sauce:* A *Béchamel maigre.*
Sweets: Cream and sugar.

CRÉTOIS.—*Soup:* Tomatoes and pumpkins.

CROQUETTES.—Meat balls or fish cakes, egged, crumbed and fried.

CROSNES.—Chinese artichokes.

CROÛTE-AU-POT.—*See* CONSOMMÉ.

CULTIVATEUR.—*Croute-au-pot* with green peas added.

DAME-BLANCHE.—*Soups: Consommé*, tapioca, *quenelles* of chicken. *Velouté* of chicken with a *purée* of fresh almonds.

DANOISE.—*Soup:* Game and lentils.

DARNE.—A steak of any big fish, chiefly salmon.

DAUBE, EN.—Stewed in an oval-shaped pan known as Daubière.

DAUMONT.—Shrimp sauce and globe artichokes.

DEMI-DEUIL.—White meats dressed with truffles.

DEMIDOFF.—*Soup: Consommé*, green peas, *quenelles*, truffles, carrots and turnips.

DEMI-GLACE.—A thin sauce *brune.*

DERBY.—*Soup: Crème* of rice with a taste of curry.

DESLIGNAC.—Asparagus.

DESMOULINS.—Shallots and tomatoes.

DIABLE.—Devilled.

DIEPPOISE.—Mussels and shrimps.

DIPLOMATE.—Mushrooms and truffles.

DIVETTE.—Crayfish.

DIVINE.—*Sauce:* Sauce *Hollandaise* with a third of whipped cream added.
DORIA.—Cucumber.
DU BARRY.—Cauliflower.
DUCHESSE.—Potatoes.
DUGLÉRÉ.—White wine, mushrooms and tomatoes.
DUXELLES.—Mushrooms.

ECOSSAISE.—*Soups: Consommé*, mutton broth and barley. *Crème*, grouse.
EGLANTINE.—*Crème* of crayfish with tapioca.
EGYPTIENNE.—Rice and curry.
ESAÜ.—Lentils.
ESCALOPE.—A thin slice of veal; also, sometimes, of lobster.
ESPAGNOLE.—*Sauce:* The basic brown sauce: a *Roux brun* with meat gravy.
ETUVÉE, À L'.—Steamed.
EXCELSIOR.—*Soups:* Clear turtle soup. *Crème* of asparagus and rice.

FAISANDÉ.—Gamey.
FARCE.—Stuffing or forcemeat. FARCI: stuffed.
FAUBONNE.—A *purée* of split peas, haricot beans and lentils with milk.
FAVORITE, À LA.—*Consommé* with tapioca and *julienne*.
FÉCAMPOISE, À LA.—Mussels and shrimps.
FERMIÈRE.—*Soup:* All sorts of vegetables.
FILATEUR.—Vermicelli.
FINANCIÈRE.—Served with a sauce *Madère* and a variety of trimmings.
FINES HERBES.—Finely chopped herbs, chiefly chervil, chives, parsley, tarragon.
FLAMANDE, À LA.—With chicory and/or Brussels sprouts.
FLORENTINE.—Spinach.

FORESTIÈRE.—Champignons.
FOUR, AU.—Baked.
FRANCILLON.—Red mullets grilled and served with tomato sauce.
FRICANDEAU.—Braised veal.
FRICASSÉE.—A stew of veal or chicken.
FRIT.—Fried.
FUMÉ.—Smoked.
FUMET.—The essence or bouquet of game or fish used as a flavouring agent.

GALLIÉNI.—Sorrel.
GARBURE.—Cabbage.
GARIBALDI.—Spaghetti and tomatoes.
GASCONNE.—Onions and tomatoes.
GASTRONOMES, DES.—Always very rich trimmings and sauce.
GÉNEVOISE or GÈNOISE.—Anchovies.
GENTILHOMME.—Game, ham and cream.
GEORGETTE.—Eggs poached and served with a shrimp sauce in a large potato baked in its jacket.
GERMINY.—*Soup: Velouté* of sorrel.
GODARD.—Sauce *brune* and mushrooms.
GOURMETS, CRÈME DES.—A thick soup made of a *Crème* of game and rice.
GOURMETS, SAUCE DES.—A *Velouté* of fish with anchovy butter and Port.
GRAND DUC.—With a Mornay sauce and asparagus points.
GRAND VENEUR.—*Sauce:* Sauce *Poivrade* with hare's blood added and red currant jelly.
GRAS, AU.—With meat or meat gravy.
GRATIN, AU.—Baked with breadcrumbs and served in the dish in which it was baked.
GRECQUE, À LA.—Fried in olive oil.
GRENADE.—Tomatoes.

Gribouis.—Mushrooms.
Grillée.—Grilled.
Grimaldi.—*See* Monaco.
Gros Sel, au.—Plain boiled and served with rock salt.

Hachis.—A hash.
Haggis.—A mess.
Hâvraise.—A cream and shrimps sauce.
Héloïse.—*Eggs:* Cream sauce, truffles, tongue and tomatoes.
Henri IV.—*Soup: Petite Marmite* and rice.
Chicken: Boiled fowl and rice.
Hollandaise.—*Sauce:* A butter sauce with yolk of egg and a little vinegar.
Hongroise.—Paprika.

Impératrice.—Rice.
Indienne.—Curry.
Infante.—Truffles, foie gras and mushrooms.
Italienne.—Macaroni or sphaghetti with cheese.
Ivoire, à l'.—With *Creme double.*

Jacobine.—With fresh vegetables.
Japonaise.—(Chinese artichokes.) Crosnes.
Jeannette.—Vegetables soup with milk and cream.
Jockey Club.—*Soup:* Chicken broth with celeriac, carrots and peas.
Joinville.—Prawns.
Julienne.—All sorts of fresh vegetables cut up in small thin sticks.
Jus, au.—With gravy only.

Lamballe.—*Soup: Purée* of green peas and tapioca.
La Vallière.—Cream sauce and sorrel.

LIVOURNAISE.—Tomatoes.
LONGUEVILLE.—*Soup: Purée* of split peas and macaroni.
LORETTE.—Celery.
LORRAINE.—Cream sauce, bacon and Gruyère cheese.
LUCULLUS.—Very rich trimmings.
LYONNAISE.—Onions.

MACÉDOINE.—All sorts of fruits or vegetables mixed in a salad.
MADELEINE.—*Soup: Purée* of haricot beans and tapioca.
MADÈRE.—*Sauce:* A sauce *brune* with Madeira wine.
MADRAS.—Rice and curry.
MADRID or MADRILÈNE.—Tomatoes.
MAGDA.—*Eggs:* with Gruyère and mustard.
MAIGRE, AU.—Without meat or meat gravy.
MAINTENON.—*Soup:* Tapioca and asparagus points.
MAÎTRE D'HÔTEL.—Butter and fines herbes.
MALTAISE.—*Sauce:* A Hollandaise sauce with the juice of blood oranges added.
MARÉCHALE.—*Soup: Crème* of chicken, truffles and asparagus points.
MARENGO.—*Chicken:* The same as the *Poulet Chasseur*, with fried eggs added.
MARGUERY.—White wine sauce with mussels, shrimps, etc.
MARIE LOUISE.—*Soup: Crème* of chicken with tapioca and asparagus points.
MARIE STUART.—*Soup: Crème* of barley and a *Julienne.*
MARIGNY.—Sorrel and green peas.
MARINADE.—White wine, vinegar, salt, pepper, various vegetables and herbs for pickling or sousing.
MARINÉ.—Pickled or soused.
MARINIÈRE.—White wine and shallots.
MARION DELORME.—Mushrooms.
MARIVAUX.—Truffles and mushrooms.

MARQUISE.—Celery and lettuce.
MASCOTTE.—Artichoke bottoms, potatoes and truffles.
MASSÉNA.—Madeira sauce, artichoke bottoms and marrow-bone fat.
MATELOTE.—Fish stew or a fishy sauce.
MATHILDE.—Cucumber.
MAYONNAISE.—A cold sauce made with olive oil, the yolks of eggs and a little lemon or vinegar.
MELBA.—*Sweets:* Fruit served with ice cream and a sweet syrup or jam.
MÉNAGÈRE.—In a homely fashion.
METTERNICH.—Mornay sauce, ox tongue and artichoke bottoms.
MEUNIÈRE.—Butter and *fines herbes.*
MEXICAINE.—Tomatoes, onions and mushrooms.
MEYERBEER.—*Fried Eggs:* With lamb's kidneys and truffle sauce.
MIJOTÉ.—Cooked on a very slow fire.
MILANAISE, À LA.—With macaroni and grated cheese.
MINESTRONE.—An Italian soup which is a meal in itself: potatoes, macaroni, rice and all sorts of vegetables.
MINUTE.—Cooked in the quickest possible way.
MIRABEAU.—Anchovies.
MIRAMAR.—Aubergines.
MIREILLE.—Risotto and suprême sauce.
MIREPOIX.—A foundation preparation of vegetables and herbs, used as a flavouring agent for soups, sauces and various dishes.
MIRETTE.—A *Consommé* with cheese straws.
MIROIR, AU.—Fried eggs *sur le plat.*
MONACO.—*Soup:* Arrowroot and milk.
Fish: Tomatoes and oysters.
MONSELET.—Mushrooms, truffles and asparagus.
MONTE CARLO.—Capers.

MONTESPAN.—White wine and mushrooms.
MONTMORENCY.—Artichoke bottoms and asparagus points.
MONTPENSIER.—Shrimp sauce.
MONTREUIL.—Peaches.
MORNAY.—*Sauce:* A Béchamel sauce with some grated cheese added.
MOUSSE.—Finely powdered flesh, fish, or fruit, poached and served out of a mould.
MOUSSELINE.—*Sauce:* A Hollandaise sauce with some cream added just before serving.
MOUSSEUSE.—*Sauce:* A Hollandaise sauce with much cream added before serving.
MOZART.—*Purée* of game and lentils.
MURAT.—Truffles and artichoke bottoms.
MURILLO.—Vermicelli and tomatoes.
MUSARD.—*Purée* of flageolets beans.

NAGE, À LA.—Fish served in the water in which it was cooked.
NANTAISE.—Duck.
NANTUA.—*Ecrevisses*, i.e. crayfish.
NAPOLITAINE.—Macaroni.
NATURE.—Without any trimmings.
NAVARIN.—A stew of mutton with a *roux brun*, potatoes and turnips.
NEMROD.—Game and lentils.
NESSELRODE.—Chestnuts.
NEWBURG.—Lobster and cream.
NIÇOISE, À LA.—Olives and anchovies.
NIVERNAISE.—Carrots.
NORMANDE.—*Soup: Consommé* with various fresh vegetables. *Sauce:* White wine, fish *velouté*, butter, cream and lemon. *Fish:* With oysters, mushrooms, shrimps, mussels and smelts.

Œufs, aux.—*Sauce:* A sauce Béchamel with hard boiled eggs added.

Olga.—A *Consommé* with a little Madeira wine, leeks, carrots, celeriac and truffles.

Opéra.—Eggs served with chicken's liver and asparagus points.

Orly.—Tomato sauce.

Ostendaise.—With oysters.

Otero.—*Eggs:* Eggs served with a Béchamel sauce and truffles and inside a large potato baked in its jacket.

Palestine.—Jerusalem artichokes.

Papillotes, en.—Greased paper envelopes or buttered paper cases inside which meat or fish is placed and baked in a hot oven.

Parfait.—An ice-cream made without any water and not too iced.

Parfait, en.—A *Mousse* of flesh, fish or fowl, but made richer by the addition of the essence of its chief ingredient.

Parisienne, à la.—*Eggs:* Poached and served with a division of mashed potatoes, one egg with a Béchamel sauce and the other with a sauce *Nantua.*

Parmentier.—Potatoes.

Pasha.—Rice, saffron, grated cheese and a Béchamel sauce.

Pastourelle.—*Eggs:* With bacon, kidneys and *cèpes.*

Patti.—*Soup: Consommé* with globe artichokes and truffles.

Paupiettes.—Slices of meat rolled with a forcemeat stuffing inside.

Paysanne.—*Soup:* All sorts of vegetables.

Périgord, Périgourdine, Périgueux.—Truffles.

Petit Duc.—*Soup: Crème* of game and *Royale.*

Piémontaise, à la.—Risotto and tomatoes.

PILAFF, PILAU.—Rice.

PIQUANTE.—*Sauce:* A sauce *brune* with a little vinegar and gherkins.

POCHÉ.—Poached.

POIVRADE.—*Sauce:* A sauce *brune* with pepper, minced herbs, spices and a little white wine.

POMPADOUR.—White wine and tomatoes.

PORTUGAISE.—Tomatoes.

POT-AU-FEU.—(*a*) Clear *Consommé*; (*b*) Boiled beef used in the making of the *Consommé*; (*c*) Earthenware pot in which the *Consommé* is made.

POULE AU POT.—*See* CONSOMMÉ HENRI IV.

POULETTE.—*Sauce:* A white sauce, made of a *Velouté* of chicken with plenty of cream.

PRÉLATS, DES.—Prawns, crayfish, soft roes, mushrooms and truffles.

PRESSE, À LA.—Duck or duckling only partially cooked in the kitchen, the breast carved *en aiguilettes* in front of the diners and finished in a chafing dish with sundry liqueurs, some lemon juice and the blood and gravy extracted from the duck's or duckling's body placed in a silver-plated press and pressed very hard.

PRINCESSE.—Asparagus.

PRINCIÈRE.—*Ecrevisses* and truffles.

PRINTANIÈRE.—Fresh vegetables.

PROVENÇALE.—Tomatoes, olive oil and garlic.

PURÉE, EN.—Mashed.

QUENELLES.—Coarse fish, mostly pike, and also white meats which are cooked, pounded, sieved, seasoned, floured and bound with beaten egg to the consistency of forcemeat. Served with a creamy sauce.

RACHEL.—*Soup:* A *Consommé* of tapioca, chicken, truffles and artichokes.

Meat: With asparagus points and truffles.

Fish: With asparagus points and shrimps.

RADZIWILL.—*Soup:* A *Purée* of green peas with some rice and sorrel.

RAPHAEL.—A *Velouté* of chicken with some celery.

ROSSOLNICK.—A *Consommé* of duck and beef, cream, celeriac, cucumber and olives.

RAVIGOTE.—A *Mayonnaise* sauce with some mustard and pickles. There is also such a thing as a hot RAVIGOTE sauce; it is a white sauce with white wine, a little vinegar and some minced shallots.

RÉFORME.—Onions.

RÉGENCE.—Soft roes.

REINE.—A fat fowl. Also a chicken broth served either as a clear or as a thick soup.

REINE HORTENSE.—A *Purée* of chicken with tapioca and asparagus points.

REINE MARGOT.—A *Velouté* of chicken with some pounded almonds.

RÉJANE.—Cucumber and shrimps.

RÉMOULADE.—A *Mayonnaise* sauce with some Cayenne pepper, mustard and various condiments.

RENAISSANCE.—Spring vegetables.

RICHE.—A *Consommé double* served in cups.

RISSOLÉES (potatoes).—Tossed in butter in a frying pan.

RIVIERA.—Artichoke bottoms, mushrooms and truffles.

ROBERT.—A sauce *Poivrade* with mustard and chopped onions added.

ROBESPIERRE.—A *Consommé* with some blood-red beetroot juice added.

ROMAINE. À LA.—With anchovies.

ROSSINI.—Foie gras and truffles.

Rôti.—Roast.
Rouennaise, à la.—Duck soup or duck's liver sauce.
Roux.—Flour and butter.
Royale.—Mushrooms and truffles.

Saint Cloud.—Green peas.
Saint Florentin.—*Cèpes.*
Saint Germain.—Pea soup.
Saint Hubert.—Game.
Salmis.—A sauce *brune* with some game or game with a sauce *brune.*
Salpicon.—A mixture of various kinds of meats or fish, highly seasoned and used to add flavour to certain dishes.
Santa Lucia.—Turtle.
Santé.—*Soup:* Potatoes and sorrel.
Santos Dumont.—Sago.
Sautées.—*Potatoes:* Cooked in butter on a hot fire and whilst being constantly kept on the move.
Savoyarde.—Cream and potatoes.
Sévigné.—Lettuces, truffles and a sauce *Suprême.*
Sigurd.—A thick soup: potatoes and tomatoes.
Soissonaise.—Haricot beans.
Solférino.—Tomatoes and carrots.
Soubise.—Onions.
Stschy.—Pot-au-feu with duck, sauerkraut, and onions.
Sully.—Sauce *Béarnaise.*
Sultane.—Truffles.
Suprême.—The best part of a fowl or of some fish, when cooked by itself. Also the name of one of the richest of cream sauces.
Surprise.—Something quite unexpected, such as an ice-cream inside a steaming hot Soufflé.

TARTARE.—A *Mayonnaise* sauce with mustard, capers, shallot and a touch of garlic added.

TERRINE, EN.—In the earthenware dish in which it was cooked.

THÉODORA.—Red mullets stuffed with minced mushrooms and poached in white wine.

TOURANGELLE.—Green kidney beans and white haricot beans mixed.

TRAVIATA.—White wine, tomatoes and shallots.

TROUVILLE.—Shrimps and mussels.

TSARINE.—*Eggs:* Tomato sauce, spinach, ham and cucumber.

TURBIGO.—*Eggs:* Tomatoes, sausages and kidneys.

TURENNE.—Mashed potatoes.

TURQUE, À LA.—Eggs with chicken liver and a Madeira sauce.

TYROLIENNE.—*Soup: Purée* of cucumber, lettuce, sorrel, green peas and asparagus points.

VALENCIENNES.—Rice and onions.

VATEL.—Fish.

VELOURS.—*Soup: Purée* of carrots with some tapioca and cream.

VELOUTÉ.—The basic white sauce; also the basic white thick soup.

VERDI.—White wine, macaroni and cheese.

VERNEUIL.—*Soup: Crème* of barley with *Purée* of green peas.

VERTE, SAUCE.—A *Mayonnaise* with minced herbs.

VERT-PRÉ.—Mostly spinach; also lettuce and asparagus points.

VICHY.—New carrots.

VICTORIA.—Lobster and truffles.

VILLAGEOISE.—*Soup:* Potatoes and macaroni.
Fish: Red mullets fried and with a tomato sauce.

VINAIGRETTE, SAUCE.—Oil and vinegar sauce, with salt, pepper and various finely chopped herbs.
VLADIMIR.—Truffles, asparagus points and cheese.
VOLNEY.—Truffles and mushrooms.

WALEWSKA.—Truffles, cream and cheese.
WINDSOR.—*Soup:* Mock turtle.

XAVIER.—Broad beans.

YVETTE.—*Fish:* Truffles and shrimps.
Meat: Truffles and asparagus.

A WINE GLOSSARY

INTRODUCTORY

WINE is usually known by the name of its birth-place or of its maker. Wines which are known by the name of their birth-place are of two very different kinds, those which bear the name of a country—such as French, Italian, German, Spanish wines—or even of a continent—such as Australian wine—and those which are known by the name of a much smaller, more characteristic district. The great difference between the two sorts is that the first include a very large multitude of all sorts of blends of wines which may vary greatly in style and quality—just as 'British subject' means a person with a blue cardboard cover to his or her passport, but may be a nigger or an Indian as well as a true Cockney. The second, on the contrary, is typical of a certain well-defined region possessing certain characteristics of its own—just as 'Aberdonian' means not only a British subject, but one who is usually blue-eyed and sometimes thrifty. There are a number of wine-growing districts throughout the

world, where the nature of the soil and of the climate is such that certain species of grapes, carefully selected as being the most suitable, yield wines which differ from each other as regards their degree of excellence although they all possess a certain family likeness; all the wines of such a district—and no other—are entitled to its name be it Burgundy or Bordeaux, Champagne or the Douro.

But there are wines which are not satisfied to go into the world as the nondescript product of such or such a wine-growing district: they claim to be known by the name of their actual birth-place within the said district. Thus a Claret or red wine of Bordeaux is but a vague description, which conveys or should convey a guarantee of origin but not of quality, whilst a Médoc is a Claret with a more precise geographical meaning, although it is hardly convincing as a guarantee of quality. A St. Julien or a Margaux are also Bordeaux wines and Médoc wines, but they hail from specific parishes of the Médoc which possess individual characteristics of their own. Lastly, if we are offered a Château Margaux or a Pontet-Canet, we know that we are dealing with two Bordeaux wines, both from the Médoc, the one from the finest estate of the parish of Margaux and one of the three finest vineyards of the whole of the Médoc; the other one of the best estates of the parish of Pauillac.

The same rule applies to all the wines of Bordeaux, of Burgundy, of the Rhine and of the Moselle. In the

case of the finest among German wines, they usually bear not only the name of the parish or village of their birth, but also that of the particular vineyard where they were grown, as well as the mention whether they were late vintaged or how the grapes were selected, and even the number of the particular cask from which the wine was bottled.

There are ever so many other wines made throughout the world which are known by the name of the district, parish or vineyard where they were originally made, but they are made in such small quantities that there are practically none to spare for consumption beyond their native land; they are not of such superlative excellence as to command fancy prices abroad, and they have perforce to be satisfied with the reputation which they enjoy locally and the praises of appreciative visitors.

At a commercial point of view, there must be a sufficiently large quantity of any particular wine available to enable the merchant to offer it to a number of customers at a fairly reasonable price; the merchant must also feel that, should he be successful in making the merits of any particular wine appreciated by his clientele, he shall be able to secure from the same source further supplies of the same or of a similar wine. This would be absolutely impossible in the majority of instances, were it not for the art of the blender, who makes and ships under his own name or under some brand or brands duly registered by him, wines of his own blending.

There are many different vineyards in the Champagne country, in the valley of the Douro and elsewhere which produce very good wines not known to the public by the name of their birth-place. Such vineyards are mostly small ones which belong to a very large number of small-holders labouring under two main difficulties: the lack of capital necessary to keep the wines they make until they are ready to be sold for consumption; and the lack of a ready outlet to dispose of their wines, had they the means, the space and the ability required to mature young wines. What they do is to sell their ripe grapes at the vintage time, or their unripe, newly-made wines, immediately after the vintage, to other men, to men with both money and experience, money to wait until the wine is ready for sale, and experience to blend together the various wines they have made or bought in the same district but from different vineyards, so that they may have sufficiently large supplies of the same type of wine to meet the demand and retain the confidence of the public. Such men are usually known as shippers.

There are shippers who own vineyards and ship none but the wine which they make themselves; but, in the majority of cases, a shipper, even when he owns vineyards, buys either grapes or new wine from the growers, at the vintage time, and, in all cases, he holds large stocks of wines which are his own not merely because he has paid for them but because he has nursed them

from infancy to maturity so that he is to a great extent responsible for their quality.

The shippers of Champagne and of other sparkling wines, the shippers of Port, Sherry, Madeira, Marsala and similar wines, bear names which many years of hard work and honest trading have made famous the world over; they sell their wines under their signature, that is to say with their personal guarantee. But they do not sell only one and always the same wine; they sell different types or different styles of the same class of wine, and they sell them under different brands or marks, which are registered by them and are their own property. All such marks or brands are a guarantee of origin and of continuity of the type, style and quality which the purchaser expects.

On the other hand a wine is not honestly described which is offered for sale under the name of a château or estate which never did exist, although the label may bear the picture of some attractive mansion surrounded by vineyards to make the deception doubly sure as well as doubly despicable. The names of such fictitious châteaux have not been included in the present vocabulary of wine names. But, of course, there are ever so many most authentic estates omitted solely because they do not happen to be known to the author.

ABBREVIATIONS

Al. = Algeria
Ar. = Argentine
Au. = Australia
Aus. = Austria
C. = Chile
F. = France
G. = Germany
Gr. = Greece
H. = Hungary
I. = Italy
P. = Portugal
S.A. = South Africa
S. = Spain
Sw. = Switzerland
Y. = Yugo-Slavia.

AFFENTHALER (G.). Baden. Red.
AHRWEILER (G.). Ahr Valley. Red.
AIGLERIE, CHÂTEAU DE L' (F.). Anjou. White.
AJACCIO (F.). Corsica. Red and white.
ALBA (I.). Piedmont (Barolo). Red.
ALBA FLORA (S.). Minorca. White.
ALBANO (I.). Latium. White.
ALICANTE (S.). Levante. Mostly sweet red wines.
ALOXE-CORTON (F.). A Commune of the Côte d'Or (Burgundy) which produces much very fine red wine and a little white wine. Its best vineyards are: LE CORTON. LE CLOS DU ROI, LE CORTON PERRIÈRES, LES RENARDES and LES BRESSANDES. CORTON CHARLEMAGNE is its best white wine.

ALSHEIM (G.). Rhinehesse. White.

AMBARÈS (F.). A wine-producing Commune of the Gironde (Entre-deux-Mers).

AMBONNAY (F.). A first growth of the Marne Département (Champagne).

AMMERSCHWIR (F.). Alsace. White.

AMONTILLADO (S.). A pale, dry wine; one of the finest types of Sherry.

AMOROSO (S.). A rich golden type of Sherry wine.

ANGLES, LES (F.). One of the best vineyards of Volnay (Côte d'Or). Red.

APULIA (I.). A district which produces much red and white wines; the best of which is the white wine of BARI.

ARBOIS (F.). Jura. Mostly white, some sparkling, also some red and rosés wines. The birthplace of Pasteur.

ARCHE, CHÂTEAU D' (F.). Sauternes. White.

ARCINS (F.). A Commune of the Médoc producing red wine of fair quality, but none of outstanding merit.

ARGILLIÈRES (F.). Among the best vineyards of Pommard (Côte d'Or). Red.

ARMAGNAC (F.). Brandy distilled from some of the wine of the Gers Département.

ARMAILHACQ. *See* MOUTON D'ARMAILHACQ.

ARRACK. A spirit obtained from the distillation of rice and also of some Eastern fruits and plants.

ARSAC (F.). A Commune of the Médoc which produces some very fair red wines. The best wine of Arsac is that of CHÂTEAU LE TERTRE.

ARVELETS, LES (F.). Commune of Pommard. Red.

ASSMANNHAUSER (G.). Rheingau. Red.

ASTI (I.). Piedmont. White, still and sparkling.

ATTICA (Gr.). The best white-wine producing district of Greece.

Ausone, Château (F.). One of the finest growth of St. Emilion. Red.

Auxey-le-Grand (F.). A Commune of the Côte de Beaune (Burgundy) producing some fair red wine.

Avenay (F.). One of the best wine-producing Communes of the Marne Département (Champagne).

Avensan (F.). A Commune of the Médoc which produces some fair red wine.

Avize (F.). A first growth of the Marne Département which lies in the centre of the white-grapes district.

Ay (F.). A first growth of the Marne Département (Champagne).

Badacsony (H.). A hilly district of Hungary famous for its white wines; these are usually known by the name of the grapes from which they are made, thus:

Badacsony Auvergnas Gris,
Badacsony Keknyelu,
Badacsony Rizling.

Bagneux (F.). Anjou. Vins rosés.

Banuyls (F.). Roussillon. Sweet dessert wine.

Barbera (I.). Piedmont. Red.

Barbezieux (F.). Petite Champagne. Cognac.

Bari (I.). Apulia. White and red.

Barletta (I.). Apulia. Red.

Barolo (I.). Piedmont. Red.

Barr (F.). Alsace. White.

Barsac (F.). A Commune of the Gironde Département close to the Commune of Sauternes and producing rich white wines, of which the best are those of Château Coutet and of Château Climens, both first growths.

Bastia (F.). Corsica. Red and white.

Bâtard-Montrachet. (*See* Montrachet.)

Batailley, Château (F.). Fifth growth Médoc. (Pauillac.) Red.

Baugé (F.). Anjou. Red and white.

Bazas (F.). An important wine-producing Canton of the Gironde.

Beau-Désert, Château (F.). Red Graves (Mérignac).

Beaugency (F.). Red wine of the Orléeanais (Loiret), formerly quite famous.

Beaujolais (F.). The wine from a very large number of vineyards upon a series of hills which are the continuation of the Mâconnais hills, facing the right bank of the Saône, from Romanèche-Thorins, in Saône-et-Loire, to below Villefranche, in the Rhône Département. Mostly red.

Beaulieu-sur-Layon (F.). Anjou. White.

Beaumont-en-Véron (F.). Touraine. Red.

Beaune (F.). An old city in the heart of the Côte d'Or (Burgundy). It is surrounded by vineyards which produce much fine red Burgundy. *See Hospices de Beaune.*

Beauséjour, Château (F.). First growth St. Emilion. Red.

Bel-Air-Marignan, Château (F.). First growth St. Emilion. Red.

Belgrave, Château (F.). Fifth growth Médoc. (Commune of St. Laurent.)

Bellet (F.). Alpes Maritimes (near Nice). Red and white.

Ben Ean (Au.). One of the New South Wales vineyards. Red and white wines.

Benicarlo (S.). A very dark and rich red wine from Castellon de la Plana.

Bergerac (F.). Dordogne. Mostly red wines. The most (locally) famous growths are those of Châteaux Monplaisir and Paycharmant.

Bergheim (F.). Alsace. White.

Berncastel (G.). One of the most famous white wines of

the Moselle. Its most celebrated vineyard is known as the Doctor. Berncastel is on the right bank of the Moselle, facing Cues.

Beychevelle, Chateau (F.). Fourth growth Médoc. (St. Julien.) Red.

Bikader (H.). (Bull's blood.) One of the red wines of the Egri district.

Bingen (G.). Rhinehesse. White and red. Bingen on the left bank of the Rhine, faces Rüdesheim and other famous Rhinegau vineyards.

Bizay (F.). Anjou (Saumurois). White.

Bizeljcan (Y.). The wine of Bizeljsko: some is white, some red and some is pink—and sparkling.

Blagny (F.). One of the best white wines of Puligny-Montrachet (Côte d'Or).

Blanquefort (F.). One of the lesser wine-producing Communes of the Médoc.

Blanquette de Limoux (F.). A peculiar white sparkling wine made at Limoux, near Carcassonne.

Blaye (F.). One of the important wine-producing Cantons of the Gironde.

Bockstein (G.). One of the best wines of the Saar Valley, from vineyards situated in the Commune of Ockfen.

Bodenheim (G.). Rhinehesse. White.

Bommes (F.). A Commune of the Sauternes district; it produces much fine white wines, including the following first growths:

Château de Rayne-Vigneau.
Château La Tour Blanche.
Château Lafaurie-Peyraguey.
Château Rabaud-Promis.
Château Sigalas Rabaud.

Bon-Air, Château (F.). Red Graves. Mérignac.

Bonifacio (F.). Corsica. Red and white.

Bonnes Mares (F.). One of the best red Burgundies (Côte de Nuits.)

Bonnezeaux (F.). Anjou. White.

Bordeaux (F.). The Metropolis of the former province of Gascony and of the present Gironde Département, which produces the wine known in France as Vin de Bordeaux and in England as Claret, Graves and Sauternes.

Boucherottes (F.). Among the best vineyards of Pommard (Côte d'Or). Red.

Boudots, Aux (F.). A vineyard of the Commune of Nuits St. Georges. Red Burgundy.

Bourg (F.). One of the important wine-producing Cantons of the Gironde.

Bourgueil (F.). Touraine. Red.

Bouscaut, Château du (F.). Mostly red and some white Graves wines. (Cadaujac.)

Bouzy (F.). A first growth of the Marne Département (Champagne).

Branaire Ducru, Château (F.). Fourth growth Médoc. (Commune of St. Julien.) Red.

Brane-Cantenac, Château (F.). Second growth Médoc. (Commune of Cantenac.) Red.

Brauneberg (G.). One of the most prolific wine-producing parishes of the Moselle Valley. The Brauneberger Moselles range from fair to fine in quality, according to the particular vineyard from which they were produced.

Bressandes, Les (F.). One of the best vineyards of Beaune (Côte d'Or). Red.

Breuil, Château du (F.). Anjou. White.

Brézé (F.). Anjou (Saumurois). White.

Brigné (F.). Anjou (Saumur). White.

Brochon (F.). One of the lesser wine-producing Communes of the Côte d'Or (Burgundy).

Brolio Chianti (I.). Tuscany. Red.
Brouilly (F.). Beaujolais. Red.
Broustet-Nairac, Château (F.). Haut Barsac. White.
Brown Cantenac, Château (F.). Third growth Médoc. (Cantenac.) Red.
Bual (P.). Madeira. Golden.
Bucellas (P.). Lisbon. Golden.
Budesheim (G.). Rhinehesse. White.

Cadaujac (F.). A Commune of the Gironde (Graves), producing some fair red and white wines.
Cadet, Cru Le (F.). First growth St. Emilion. Red.
Cadillac (F.). A Commune of the Gironde (Entre-deux-Mers) which produces some fair white wines.
Cahors (F.). Lot. The blackest red wine.
Caillerets (F.). One of the best vineyards of Volnay (Côte d'Or). Red Burgundy.
Cailles, Les (F.). One of the best vineyards of Nuits (Côte d'Or). Red Burgundy.
Caledon (S.A.). Cape Province. Red and white wines.
Calon-Ségur, Château (F.). Third growth Médoc. (St. Estèphe.) Red.
Calvados (F.). A spirit obtained by the distillation of cider, in Normandy.
Calvé-Croizet-Bages, Château (F.). Fifth growth Médoc. (Pauillac.) Red.
Calvi (F.). Corsica. Red and white.
Camensac, Château (F.). Fifth growth Médoc. (St. Laurent.) Red.
Campiglione (I.). Piedmont (Pinerolo). Red.
Canon, Château (F.). First growth St. Emilion. Red.
Cantegril, Château (F.). Barsac. White.
Cantemerle, Château (F.). Fifth growth Médoc. (Macau.) Red.

CANTENAC (F.). An important wine-producing Commune of the Médoc. The best wines of Cantenac are those of the Châteaux Kirwan, d'Issan, Cantenac-Brown, Palmer (third growths); Poujet, Le Prieuré (fourth growths); Angludet, Martinens, Montbrun, Vincent, Pontac-Lynch (Bourgeois Supérieurs).

CANZEM (G.). Saar. White.

CAPRI (I.). Both red and white, but white the best.

CARBONNIEUX, CHÂTEAU (F.). Red and white Graves. This estate is partly in the Commune of Léognan, and partly in that of Villenave d'Ornon.

CARCAVELLOS (P.). Tagus estuary (southern bank). Red and white.

CAREMA (I.). Piedmont (Val d'Aosta). Red.

CARINENA (S.). Zaragoza. Sweet wine of a light Madeira type.

CARRUADES (F.). The second best wines of CHÂTEAUX LAFITE and MOUTON D'ARMAILHACQ.

CASEL (G.). Ruwer. White.

CASSIS (F.). Bouches-du-Rhône (Marseilles). Red, white and rosé.

CASTELLI ROMANI (I.). Latium. Red.

CASTIGLIONE FALLETTO (I.). Piedmont (Barolo). Red.

CAWARRA (Au.). One of the best vineyards of New South Wales.

CERES (S.A.). Cape Province. Red and white wines.

CÉRONS (F.). A Commune of the Gironde (Graves), which produces much white wine, rather sweet.

CERTAN, CHÂTEAU (F.). First growth Pomerol. Red.

CHABLIS (F.). A Commune of the Yonne Département famous for its white wines. The vineyards of Chablis which produce the best wines are, in order of merit, the following: LES CLOS, VALMUR, VAUDÉSIR, GRENOUILLES, BLANCHOTS, POINTES DES PREUSES. Then

come Pointes des Bougros, Vaulorent, Fourchaume, Chapelots, Monts de Milieu, Montée de Tonnerre and Pied d'Aloué.

Chacé (F.). Anjou. Vins rosés.

Chacoli (S.). Vizcaya. A locally highly prized acid wine from which the best Spanish brandy is distilled.

Chagny (F.). Saône-et-Loire. Mostly white wine and a little red wine; the white is the best.

Chaintré (F.). Saône-et-Loire (Burgundy). White.

Chalkis (Gr.). One of the best white wine-producing districts of Greece.

Chalon-sur-Saône (F.). The Metropolis of the Côte Châlonnaise wine trade.

Chambertin (F.). One of the finest vineyards of Burgundy. Commune of Gevrey-Chambertin (Côte de Nuits). Red.

Chambolle-Musigny (F.). A Commune of Burgundy (Côte de Nuits): its vineyards produce some of the finest red Burgundies.

Chamery (F.). Montagne de Reims (Champagne).

Champigny (F.). Anjou. Red.

Champillon (F.). One of the good wine-producing Communes of the Marne Valley (Champagne).

Chantelle (F.). Auvergne. Red.

Charmes (F.). The name of one of the best vineyards of the Communes of Gevrey-Chambertin, of Chambolle-Musigny and of Meursault.

Chassagne-Montrachet (F.). One of the Côte d'Or Communes (Côte de Beaune) which produces some of the finest white Burgundy as well as a little very fine red wine.

Château-Chalon (F.). Jura. White and Vins de Paille.

Châteaumeillant (F.). Berry. Red.

Châteauneuf-du-Pape (F.). Vaucluse. One of the finest

wines of the Rhône Valley. Mostly red but a little white wine made also.

Chavignol (F.). Cher (Berry). White.

Chenas (F.). Beaujolais. Red Burgundy.

Cheval Blanc, Château (F.). First growth Graves de St. Emilion. Red.

Chevalier, Domaine de (F.). Graves (Léognan). Red and white.

Chevalier-Montrachet. *See* Montrachet.

Chianti (I.). The red wine made chiefly from the vineyards of the three Communes Radda, Castellina and Gaiole a district known as Chianti Ferrese, in the province of Siena. The Chianti producing district now includes, besides the above Communes, those of Castelnuovo, Berardegna, the Terzo of Siena, the northern part of the Commune of Greve and portions of the Communes of Barberino in Valdelsa and of Poggibonsi. There is also a little White Chianti made.

Chigny (F.). Montagne de Reims (Champagne).

Chinon (F.). Touraine. Red.

Chouilly (F.). One of the good wine-producing Communes of the Epernay district (Champagne).

Cider. Fermented apple-juice.

Cider Jack. A spirit obtained in England by the distillation of cider.

Cissac (F.). One of the Médoc Communes which produces some fair red wines.

Clairette de Die (F.). A semi-sparkling light red wine from Die on the river Drôme.

Claret. The name given in England during the past six hundred years to the red wines of Bordeaux.

Clary, Château de (F.). The best growth of Tavel. Vin rosé.

Clerc-Milon-Mondon, Château (F.). Fifth growth Médoc. (Commune of Pauillac.)

Climens, Château (F.). One of the first growths of Sauternes. (Haut Barsac.) White.

Clos de Bèze (F.). One of the best vineyards of Burgundy. Commune of Gevrey-Chambertin (Côte de Nuits).

Clos des Grandes Murailles (F.). First growth St. Emilion. Red.

Clos de Tart (F.). One of the finest Burgundy wines, from the Commune of Morey (Côte de Nuits).

Clos Fourtet (F.). First growth St. Emilion. Red.

Clos Ste Odile (F.). Obernai (Alsace). White.

Clos Vougeot. *See* Vougeot.

Cobern (G.). Moselle. White.

Coca (S.). Segovia. Red.

Cochem (G.). Moselle. White.

Cognac (F.). The Metropolis of the Cognac Brandy district.

Collares (P.). Lisbon and Cintra beverage wine, mostly red.

Colmar (F.). Alsace. The Metropolis of the Alsace wine trade.

Combettes, Les (F.). One of the best white wines of Puligny-Montrachet (Burgundy).

Commanderia (Cyprus). The best wine of Cyprus. Sweet.

Condrieu (F.). Isère. White wine from left bank of Rhône River.

Constantia (S.A.). Wynberg (Cape Province). Groot Constantia is one of the oldest vineyards of S.A.; it belongs to the Government. There are two other estates in its immediate neighbourhood known as Klein Constantia and High Constantia. They all produce red and white beverage wines as well as sweet wines.

Conthey, Château (Sw.). Valais (near Montana). White.

Coolalta (Au.). A noted New South Wales vineyard. Red.

Corinth (Gr.). Red, white and sweet wines.
Corowa (Au.). Mostly sweet red wines for export.
Corton. *See* Aloxe-Corton.
Cos d'Estournel (F.). Second growth Médoc. (St. Estèphe.) Red.
Cos-Labory, Château (F.). Fifth growth Médoc. (St. Estèphe.) Red.
Côte de Parnasse (Gr.). Hati Koi. Red and white.
Côtes-du-Rhône (F.). The wine from both banks of the Rhône, below Lyons. Red and white.
Côte Rôtie (F.). Ampuis (Rhône). Dark red wine.
Coutet, Château (F.). First growth Sauternes (Barsac). White.
Coutet, Château (F.). First growth St. Emilion. Red.
Cramant (F.). A first growth of the Marne Département (Champagne).
Croizet-Bages, Château (F.). Fifth growth Médoc. (Pauillac). Red.
Crussal (F.). Near St. Péray. Côtes du Rhône. White.
Cuis (F.). A Commune of the Marne which produces some very fair Champagne.
Cumières (F.). One of the good wine-producing Communes of the Marne Valley (Champagne).
Curé-Bon (F.). First growth St. Emilion. Red.
Cussac (F.). One of the lesser wine-producing Communes of the Médoc. Red.

Damery (F.). One of the good wine-producing Communes of the Epernay district (Champagne).
Dampierre (F.). Anjou. Vins rosés.
Dauzac, Château (F.). Fifth growth Médoc. (Labarde.) Red; also some white wine, mostly used in the manufacture of a sparkling wine known as 'Royal Médoc Mousseux.'

Debro (H.). One of the best white-wine producing centres of Hungary.

Deidesheim (G.). A first growth of the Rheinpfalz (Palatinate). Luscious white wine.

Demestica (Gr.). Red Greek wine.

Desmirail, Château (F.). Third growth Médoc. (Margaux.) Red.

Dezaley (Sw.). (Canton de Vaud.) Reputed the best white wine of Switzerland.

Dhron (G.). Moselle. White.

Dienheim (G.). Rhinehesse. White.

Dizy-Magenta (F.). Marne Valley (Champagne).

Doisy, Châteaux (F.). Haut-Barsac. This estate is now divided between three different owners who sell their wine under the following names:

Château Doisy-Dubroca.
Château Doisy-Daene.
Château Védrines.

Drakenstein (S.A.). Cape Province. Mostly white.

Duc d'Epernon, Château (F.). Graves. Villenave d'Ornon and Léognan. White.

Ducru Beaucaillou, Château (F.). Second growth Médoc (St. Julien). Red; also some sparkling wine known as 'Sparkling Ducru.'

Duhart-Milon, Château (F.). Fourth growth Médoc. (Pauillac.) Red.

Durfort-Vivens, Château (F.). Second growth Médoc. (Margaux.) Red.

Durkheim (G.). Palatinate. Mostly white; some red.

Edenkoben (G.). Palatinate. White.

Edesheim (G.). Palatinate. White.

Eibingen (G.). Rhinegau. White.

Eitelsbach (G.). Ruwer. One of the most important

wine-producing parishes of the Ruwer Valley. Karthaushofberg is the best vineyard of Eitelsbach.

ELTVILLE (G.). One of the most important wine-producing parishes of the Rhinegau.

ENKIRCH (G.). Moselle. White.

ENTRE-DEUX-MERS (F.). A district between the Rivers Dordogne and Garonne where much red wine and some white wine are made; ordinary to fair quality.

EPENOTS (F.). One of the best vineyards of Pommard. Red Burgundy.

EPERNAY (F.). After Reims, the most important centre of the Champagne trade.

ERBACH (G.). One of the most important wine-producing parishes of the Rhinegau; its most famous vineyards are those of Marcobrunnen.

ERDEN (G.). Moselle. White.

ERPOLZHEIM (G.). Palatinate. Red.

FALERNO (I.). Vesuvius. Red and white.

FARGUES (F.). A Commune of the Gironde (Sauternes) which produces fine white wine, the best being that of CHÂTEAU RIEUSSEC.

FAYE-SUR-LAYON (F.). Anjou. White.

FELTON (Au.). A noted New South Wales vineyard.

FERRAND, CHÂTEAU (F.). Red Graves (Martillac).

FERRIÈRE, CHÂTEAU (F.). Third growth Médoc. (Margaux.) Red.

FÈVES, LES (F.). One of the best vineyards of Beaune (Côte d'Or). Red Burgundy.

FIGEAC, CHÂTEAU (F.). First growth Graves de St. Emilion. Red.

FILHOT, CHÂTEAU (F.). Second growth, Sauternes. White.

FINO (S.). Fine, dry, pale Sherry.

Fixin (F.). One of the lesser wine-producing Communes of the Côte d'Or (Burgundy).

Flagey-Echézeaux (F.). A Commune of the Côte de Nuits which produces some fine red Burgundy, the best being from the vineyards known as Grands Echézeaux.

Fleurie (F.). Beaujolais (Burgundy). Red.

Fonplégade, Château (F.). First growth St. Emilion. Red.

Fonroque, Château (F.). First growth St. Emilion. Red.

Forst (G.). The parish of the Rhinepfalz (Palatinate) which produces the finest white wines as well as a little red wine. One of the most celebrated vineyards of Forst is known as Jesuitengarten.

Frascati (I.). Latium. White.

Freisa (I.). Piedmont. Red.

Fronsac (F.). An important wine-producing (mostly red) Canton of the Gironde Département.

Frontignan (F.). Languedoc. Muscat grape. Sweet wine.

Fuissé (F.). Saône-et-Loire (Burgundy). White. The wines of Fuissé are often sold under the names of their Commune and of the adjoining one, i.e. Pouilly-Fuissé.

Furiani (F.). Corsica. Sweet white dessert wine.

Gaillac (F.). Tarn. Red and white wines. Also sweet and sparkling wines known as Clairette de Gaillac.

Gattinara (I.). Piedmont. Red.

Gazin, Château (F.). First growth Pomerol. Mostly red.

Geisberg (G.). Saar. White.

Geisenheim (G.). Rhinegau. White.

Genzano (I.). Latium. White.

Gevrey-Chambertin (F.). A Burgundy Commune in which are situated the famous vineyards of Chambertin, Clos de Bèze, Les Charmes and Mazière.

GIN. A spirit obtained by the distillation of grain in a patent still, to which an aromatic flavour is added during the process of rectification.

GISCOURS, CHÂTEAU (F.). Third growth Médoc. (Labarde.) Red.

GRAACH (G.). Moselle. White.

GRADIGNAN (F.). One of the important Communes of the Graves district (Gironde) which produces both red and white wines. Among the best vineyards of this Commune are those of Châteaux Lafon, Moulerens and Poumey.

GRAND PUY LACOSTE, CHÂTEAU (F.). Fifth growth Médoc. (Pauillac.) Red.

GRAND PUY DUCASSE, CHÂTEAU (F.). Fifth growth Médoc. (Pauillac.) Red.

GRANDES MURAILLES, LES (F.). First growth St. Emilion. Red.

GRANDS ECHÉZEAUX (F.). A very fine red Burgundy from the Commune of Flagey (Côte de Nuits).

GRANJO (P.). A sweet white wine from the estate of the late Marquis de Soveral.

GRAUVES (F.). Marne (Champagne).

GRAVES (F.). Red wines and white wines from the Graves de Bordeaux and Graves de St. Emilion vineyards in the Gironde Département.

GRAVIÈRES, LES (F.). The best wine of Santenay (Côte d'Or). Red.

GRENACHE (F.). Pyrénées-Orientales. Sweet amber dessert wine.

GRENOUILLES (F.). First growth Chablis. White.

GRÈVES, LES (F.). One of the best vineyards of Beaune (Côte d'Or). Red.

GRIGNOLINO (I.). Piedmont. Red.

GRILLET, CHÂTEAU (F.). Condrieu (Rhône Valley). White.

GRINZINGER (Aus.). Red and white.

GRUAUD-LAROSE CHÂTEAU (F.). Second growth Médoc. Commune of St. Julien. Red. Previous to 1936, the vineyards and wines of Château Gruaud-Larose were owned by different owners and they were known as Gruaud-Larose-Faure and Gruaud-Larose-Sarget.

GRUMELLO (I.). Valtellina (Lombardy). Red.

GRÜNHAUS (G.). The name of several vineyards of the Ruwer Valley which produce white wines of varying degrees of excellence. One of the finest Grünhauser wines is the GRÜNHAUS MAXIMIN.

GUIRAUD, CHÂTEAU (F.). Haut Sauternes. White.

GUMPOLDSKIRCHEN (Aus.). Red.

HALLGARTEN (G.). Rhinegau. White.

HATTENHEIM (G.). One of the most important wine-producing parishes of the Rhinegau; its finest wines are those of STEINBERG.

HAUT-BAGES, CHÂTEAU (F.). Fifth growth Médoc. (Pauillac.) Red.

HAUT-BAILLY, CHÂTEAU (F.). Léognan (Graves). Red.

HAUT-BRION, CHÂTEAU (F.). The finest red Graves. Commune of Pessac. Also a little white wine. The red wines of Haut-Brion rank with the wines of LAFITE, LATOUR and MARGAUX, the three First Growths of the Médoc.

HAUT-BRION-LA-MISSION, CHÂTEAU (F.). Red Graves. (Pessac.)

HAUT-BRION-LARRIVET, CRU (F.). Red Graves. (Léognan.)

HAUT-GARDÈRE, CHÂTEAU (F.). White Graves. (Léognan.)

HAUTVILLERS (F.). One of the Communes of the Marne Valley which produces very good Champagne grapes. Dom Pérignon, the celebrated Cellarer of the Abbey of Hautvillers, is buried in the Church of Hautvillers.

Heimersheim (G.). Ahr Valley. Red.

Hermitage (F.). Tain (Drôme). Both red and white wines from vineyards on left bank of the Rhône, opposite Tournon. The best red wines of Hermitage are those of La Chapelle, Les Baissord and Les Rocoulles.

Himmelreich (G.). The best wine of Graach (Moselle). White.

Hochheim (G.). A celebrated Commune on the banks of the River Main, close to where this river meets the Rhine. The wines of Hochheim are usually classed among those of the Rhinegau.

Hock (G.). The name given in England to the white wines of the Rhinegau, Rhinehesse, Palatinate and Franconia. The name is presumably derived from Hochheim.

Hollands. A type of gin made in Holland.

Hospices de Beaune (F.). The principal Cuvées of the Hospices de Beaune are the following:

Red

Bétault—Beaune.
Billardet—Pommard.
Blondeau—Volnay.
Boillot—Auxey Duresses.
Brunet—Beaune.
Charlotte Dumay—Corton.
Clos des Avaux—Beaune.
Cyrot—Savigny.
Dames de la Charité—Pommard.
Dames Hospitalières—Beaune.
Docteur Peste—Corton.
Du Bay-Peste—Savigny and Pernand-Vergelesses.
Estienne—Beaune.
Forneret—Savigny and Pernand-Vergelesses,

Fouquerand—Savigny.
Gauvain—Meursault, Santenots.
Guigone de Salins—Beaune.
Henri Gelicot—Meursault.
Jacques Lebelin—Monthélie.
Jehan de Massol—Meursault, Santenots.
Nicolas Rolin—Beaune.
Rousseau-Deslandes—Beaune.

White

Albert Grivault—Meursault, Charmes.
Baudot—Meursault.
De Bahèzre de Lanlay—Meursault, Charmes.
Goureau—Meursault.
Jehan Humblot—Meursault.
Loppin—Meursault.

Huguenot (S.A.). Paarl Valley (Cape Province). Red and white.
Huillé (F.). Anjou. White.
Hunter River (Au.). One of the most prolific wine-growing districts of New South Wales. Red and white beverage wines.
Huttlay (G.). Zeltingen (Moselle). White.
Hymettus, Mount (Gr.). Attica. Red and white.

Inferno (I.). Valtellina (Lombardy). Red.
Irouléguy (F.). A (locally) noted red wine of the Basque country.
Irrigation Areas (Au.). The most prolific wine-growing district of Australia, situated in New South Wales, Victoria and South Australia. Full, sweet red wines for export are produced in New South Wales, but the bulk of the Irrigation Areas produce wines only fit for

the still and supply the spirit necessary to fortify sweet wines prepared for export.

Issan, Château d' (F.). Third growth Médoc. (Commune of Cantenac.) Red.

Izsák (H.). One of the best white-wine districts of Hungary.

Jarnac (F.). Fins Bois. Cognac.

Jerezano (S.). A full, medium dark, fairly dry Sherry.

Johannisberg (G.). One of the most famous of all Rhinegau wines. The finest vineyards of Johannisberg are those of Schloss Johannisberg.

Josephhofer (G.). Moselle. White.

Joué-les-Tours (F.). Touraine. Red.

Juliénas (F.). Beaujolais (Burgundy). Red.

Jurançon (F.). A luscious orange-coloured wine from vineyards not very far from Pau.

Kalavryta (Gr.). Morea. Red.

Karthaushofberg (G.). The best wine of Eitelsbach (Ruwer). White.

Kecskemét (H.). White-wine district of Hungary. The best-known wines of this district are the Furmint Edes and Leanika.

Keknyelü (H.). White wine from the Badacsony hills.

Kephesia (Gr.). Attica. Red and white.

Kirkton (Au.). A noted New South Wales vineyard.

Kirsch. A spirit obtained by the distillation of cherries.

Kirwan, Château (F.). Third growth Médoc. (Cantenac.) Red.

Klosterneuberg (Aus.). Red.

Königsbach (G.). Palatinate. White and red.

Kozjak (Y.). Slovene vineyards famous for their Muscat wines.

Kymi (Gr.). Eubea Island. Red.

Labarde (F.). A large wine-producing Commune of the Médoc, of which the best wines are those of Châteaux Giscours and Dauzac.

La Conseillante, Château (F.). Pomerol. Mostly red.

La Dominique, Château (F.). First growth Graves de St. Emilion. Red.

Lafaurie-Peyraguey, Château (F.). Sauternes. White.

Lafite-Rotschild, Château (F.). First growth Médoc. At the limit of the Commune of Pauillac, close to St. Estèphe.

Lafleur, Château (F.). First growth Pomerol. Mostly red.

Lafon, Château (F.). Bourgeois supériem. Listrac. Médoc.

Lafon, Château (F.). Red Graves. (Gradignan.)

La Gaffelière-Naudes, Château (F.). First growth St. Emilion. Red.

Lagarde, Château de (F.). Red Graves. (Martillac.)

Lagrange, Château (F.). Third growth Médoc. (St. Julien.) Red. Also some white wine sold under the names of Sirène Lagrange, and Grand Saint Julien Blanc Lagrange.

Lagrima Cristi (I.). Vesuvius. Red and white. Also spelt Lachryma Christi.

La Lagune, Château (F.). Third growth Médoc. (Ludon.)

La Louvière, Château (F.). Graves. (Léognan.) Red and white.

La Magdelaine, Château (F.). St. Emilion. Red.

Lamarque (F.). One of the lesser wine-producing Communes of the Médoc.

La Mission-Haut-Brion (F.). Red Graves. (Pessac.)

La Morra (I.). Piedmont (Barolo). Red.

Lamothe, Château (F.). Second growth Sauternes. White.

Langoa-Barton, Château (F.). Third growth Médoc. (St. Julien.) Red.

Langoiran (F.). A Commune of the Gironde (Entre-deux-Mers) which produces a large quantity of wines, both red and white, mostly from 'palus' or low-lying vineyards.

La Pommeraye (F.). Anjou. White.

La Romanée. *See* Romanée.

Larose. *See* Gruaud-Larose.

Larose-Perganson, Château (F.). St. Laurent (Médoc). Red.

Larrivet-Haut-Brion, Cru (F.). Red Graves (Léognan).

Lascombes, Château (F.). Second growth Médoc. (Margaux.) Red.

La Tâche. *See* Romanée.

La Tour, Château (F.). First growth Médoc. (Pauillac.) Red.

La Tour-Blanche, Château (F.). First growth Sauternes. White.

Latour-Carnet, Château (F.). Fourth growth Médoc. (St. Laurent.) Red.

Laubenheim (G.). Rhinehesse. Red and white.

Laujac, Château (F.). Cru Bourgeois. Médoc. Red.

Laurentiusberg (G.). The best wine of Trittenheim (Moselle). White.

Layon (F.). Maine et Loire (Anjou). White.

Le Cadet (F.). First growth St. Emilion. Red.

L'Eglise-Clinet, Clos (F.). First Growth Pomerol. Red.

Le Mesnil (F.). A first growth of the Montagne d'Avize (Champagne).

Léognan (F.). One of the most important wine-producing Communes of the Graves district (Gironde). Among its finest vineyards are those from the following Estates: Haut-Bailly, Malartic-La-Gravière, Domaine de Chevalier, Haut-Brion-Larrivet, Haut-Gardère, Olivier and La Louvière.

Léoville-Barton, Château (F.). Second growth Médoc. (St. Julien.) Red.

Léoville-Lascases, Château (F.). Second growth Médoc. (St. Julien.) Red.

Léoville-Poyferré, Château (F.). Second growth Médoc. (St. Julien.) Red.

Le Pape, Château (F.). Léognan (Graves). Red.

Le Pian-Médoc (F.). One of the lesser wine-producing Communes of the Gironde.

Le Prieuré, Château (F.). Fourth growth Médoc. (Cantenac.) Red.

Lesigné (F.). Anjou. White.

Le Taillan (F.). One of the lesser wine-producing Communes of the Médoc.

Le Tertre, Château (F.). Fifth growth Médoc. (Arsac.) Red.

L'Évangile, Cru (F.). First growth Haut Pomerol. Red.

Lilydale (Au.) One of the best wine-growing districts of Victoria. Red and white beverage wines.

Liebfraumilch (G.). The name of white wines from any of the vineyards of Rhinehesse.

Lieser (G.). Moselle. White.

Ligré (F.). Touraine. Red.

Limoux (F.). Near Carcassonne. Noted for the *Blanquette de Limoux*, an unracked, naturally sparkling wine.

Listrac (F.). An important wine-producing Commune of the Médoc, where much red wine of fair quality is made.

Livran, Château (F.). Médoc. (Saint-Germain-d'Esteuil.) Red and white wines.

Ljutomer (Y.). One of the chief centres of viticulture in Slovenia. White.

Loudenne, Château (F.). Médoc. (St. Yzans.) Red and white wines.

Loupiac (F.). A Commune of the Gironde (Entre-deux-Mers) where much red and white wine is made chiefly from palus—or low-lying—vineyards.

Ludes (F.). Montagne de Reims (Champagne).

Ludon (F.). A Commune of the Médoc which produces much red wine, the best being from the vineyards of Château La Lagune.

Lunel (F.). Languedoc. Muscat grape sweet dessert wine.

Lynch-Bages, Château (F.). Fifth growth Médoc. (Pauillac.) Red.

Lynch-Moussas, Château (F.). Fifth growth Médoc. (Pauillac.) Red.

Macau (F.). An important wine-producing Commune of the Médoc where much red wine of fair quality is made.

Mâcon (F.). The Metropolis of the Côte Mâconnaise (Burgundy) which produces much red and some white wines.

Madeira (P.). The name by which are known the wines of the island of Madeira. Mostly sweetish and golden. *See* Bual, Sercial, Verdelho, Malmsey.

Madiran (F.). The best red wine of Bigorre (Basque country).

Magdelaine, Château (F.). First growth St. Emilion. Red.

Mailly (F.). First growth of the Montagne de Reims (Champagne).

Malaga (S.). Port of Eastern Andalucia by which name are known abroad the best wines of that province; they are sweet dessert wines made from the Pedro Ximenez grape.

Malartic-La-Gravière, Château (F.). Red Graves (Léognan).

Malescot-Saint-Exupéry, Château (F.). Third growth Médoc. (Margaux.) Red.

Malkammer (G.). Rhinehesse. Red and white.

Malle, Château de (F.). Second growth Sauternes. White.

Malmesbury (S.A.). Cape Province. Red and white.

Malmsey and Malvasia. Sweet wine made at Madeira, the Canary Islands, Cyprus and other southern vineyards, from the Malvasia grape.

Mancha (S.). Red and white wines of particularly high alcoholic strength.

Manzanilla (S.). A pale, dry Sherry with distinctive flavour. It is the best wine of the San Lucar vineyards, west of Jerez de la Frontera, Western Andalucia.

Marc. A spirit obtained by the distillation of the husks of grapes or the pulp of apples after the wine or cider is made.

Marcobrunnen (G.). Also spelt Markobrunnen. The best wine of the parish of Erbach.

Marconnets, Les (F.). One of the good vineyards of Beaune. Red Burgundy.

Mareuil-sur-Ay (F.). One of the first growths of the Marne (Champagne).

Margaux, Château (F.). First growth Médoc. (Commune of Margaux.) Red. There is also some white wine made from vineyards belonging to Château Margaux: it is sold as Parillon Blanc.

Margaux, Commune of (F.). One of the richest Communes of the Médoc in which the following classed growths are situated:

Château Margaux.
,, Rausan-Ségla.
,, Rauzan-Gassies.
,, Durfort-Vivens.
,, Lascombes.

Château Malescot-Saint-Exupéry.
,, Palmer.
,, Desmirail.
,, Ferrière.
,, Marquis-d'Alesme-Becker.
,, Marquis-de-Terme.

Maribor (Y.). The Metropolis of the Slovene vineyards.

Marquis-d'Alesme-Becker, Château (F.). Third growth Médoc. (Margaux.) Red.

Marquis-de-Terme, Château (F.). Fourth growth Médoc. (Margaux.) Red.

Marsala (I.). Sicily. Golden dessert wine.

Martillac (F.). One of the Communes of the Graves district (Gironde) which produces some very good red wines, as well as some white. The best estates of this Commune are: Châteaux Smith-Haut-Lafitte, de Lagarde and Ferrand.

Mascara (Al.). An important centre of Algerian viticulture.

Masdeu (F.). Roussillon. Red fortified wines.

Matha (F.). Fins Bois. Cognac.

Mavrodaphne (Gr.). Patras. Sweet dessert wine.

Mayschoss (G.). Ahr Valley. Red.

Médéa (Al.). Produces some of the best red and white wines of Algeria.

Médoc (F.). The finest red wine centre in the world. Within the Médoc are the world-famous Communes of Cantenac, Margaux, Pauillac, St. Estèphe and St. Julien, and a great many more.

Megaspileon (Gr.). near Kalavryta (Morea). Red.

Mendoza (Ar.). The largest wine-producing district of Argentine.

Mercurey (F.). One of the most important Communes of the Côte Châlonnaise (Burgundy). Red and white.

Mérignac (F.). One of the Communes of the Graves district (Gironde) noted more particularly for its red wines.

Meung (F.). Orléanais red wine, once upon a time greatly praised.

Meursault (F.). A Commune of Burgundy (Côte de Beaune) famous for its white wines; produces also very fair red wine. The best wine of Meursault is that of Meursault Ferrières and the next best the wines of:

Meursault Genevrières.
Meursault Charmes.
Meursault Coutte d'Or.
Meursault Santenots.

Miliana (Al.). An important viticultural centre of Algeria.

Mistela (S.). White wine of which the fermentation has been checked. Made chiefly in the Provinces of Mancha, Aragon, Catalonia and Valencia.

Mitidja (Al.). Red and white Algerian wines.

Mittelheim (G.). Rhinegau. White.

Monbazillac (F.). Dordogne. A rich golden wine from the Communes of Monbazillac, Colombier and Pomport.

Montagu (S.A.). Cape Province. Red and white.

Montbré (F.). A Commune of the Marne where some good Champagne grapes are grown.

Montsoreau (F.). Anjou (Saumurois). White.

Monteferrato (I.). Piedmont (Barolo). Red.

Montefiascone (I.). Latium. White.

Montepulciano (I.). Tuscany. Red.

Montforte (I.). Piedmont (Barolo). Red.

Monthélie (F.). A Commune of the Côte de Beaune which produces much red wine of fair quality.

MONTILLA (S.). Western Andalucia. The name of a very distinctive type of pale, dry Sherry from the vineyards of Montilla, a small town south of Cordova.

MONTRACHET, LE (F.). Côte d'Or. The finest white Burgundy.

MONTRACHET, LE CHEVALIER- (F.). Fine white Burgundy from a small vineyard which lies above Le Montrachet.

MONTRACHET, LE BÂTARD (F.). Fine white Burgundy from larger vineyards which lie just below Le Montrachet.

MONTRACHET, LES DEMOISELLES- (F.). Fine white Burgundy from vineyards close to Le Montrachet.

MONTROSE, CHÂTEAU (F.). Second growth Médoc. (St. Estèphe.) Red.

MOREY (F.). A Commune of the Côte de Nuits (Burgundy) which produces some fine red wines, the best being from the vineyards known as Clos de Tart and Bonnes Mares.

MORGON (F.). Beaujolais (Burgundy). Red.

MORILES (S.). Cordova. White wines of the Xerez fino type.

MOULERENS, CHÂTEAU DE (F.). Red Graves. (Gradignan.)

MOULIN-À-VENT (F.). A red Burgundy made from some of the best Saône-et-Loire vineyards (about 200 acres).

MOULIN-DES-ROCHETTES, CLOS DU (F.). Anjou. White.

MOULIS (F.). A Commune of the Gironde (Médoc) where much red wine of fair quality is made.

MOUTON D'ARMAILHACQ, CHÂTEAU (F.). Fifth growth Médoc. (Pauillac.) Red.

MOUTON-ROTHSCHILD, CHÂTEAU (F.). First of the Second growths Médoc. (Pauillac.) Red.

MUSIGNY (F.). One of the finest red wines of Burgundy (Côte de Nuits—Commune of Chambolle-Musigny). 14 acres. The adjoining vineyards known as Petits Musignys—10 acres—also produce a very fine red wine. There is also a small quantity of White Musigny.

Muskotály (H.). Muscat white wine, chiefly from Villanyi.
Myrat, Château de (F.). Second growth Sauternes (Barsac). White.

Nackenheim (G.). Rhinehesse. White and red wines.
Navarra (S.). Dark and strong red wines.
Nénin, Château (F.). First growth Pomerol. Red.
Nebbiolo (I.). Piedmont. Red.
Nemes Kadarka (H.). One of the best red wines of the Kadar district.
Neuenahrer (G.). Ahr Valley. Red.
Nierstein (G.). Rhinehesse. Mostly white; some red.
Noval, Quinta do (P.). One of the finest vineyards of the Upper Douro (Port).
Nuits St. Georges (F.). An important Commune of Burgundy (Côte de Nuits) where much fine Red Burgundy is produced. The best vineyards are known as Les St. Georges, Aux Boudots, Les Cailles, Aux Cras.

Oberemmel (G.). Saar (Moselle). White.
Ober-Myelheimer (G.). Rhinehesse. Red and white.
Obernai (F.). Alsace. White.
Ockenheim (G.). Rhinehesse. White.
Ockfen (G.). Saar (Moselle). White. Bockstein is the best wine of the Ockfen vineyards.
Oestrich (G.). One of the most important wine-producing parishes of the Rhinegau.
Oger (F.). A first growth of the Montagne d'Avize (Champagne).
Olivier, Château (F.). Red and white Graves (Léognan).
Olmeto (F.). Corsica. Red and white.
Oloroso (S.). One of the most popular types of a fairly rich Sherry.
Oppenheim (G.). Rhinehesse. White and red.

Orbel (G.). Rhinehesse. White.
Orvieto (I.). Umbria. White; some dry and some sweet.

Paarl (S.A.). One of the most prolific wine-producing districts of Cape Province. Red and white.
Paceta (S.). Rioja. Red.
Palmer, Château (F.). Third growth Médoc. (Margaux and Cantenac.) Red and some white.
Palus (F.). Low-lying vineyards of the Gironde producing the cheaper types of Claret.
Parempuyre (F.). One of the Gironde Communes (Médoc) where some red wine of fair quality is made.
Parnay, Château de (F.). Anjou (Saumurois). White.
Pauillac (F.). One of the finest Communes of the Médoc producing much excellent wine, practically all red wine; the finest estates of Pauillac are Châteaux Lafite and Latour (first growths); Mouton-Rothschild, Pichon-Longueville and Pichon-Longueville-Lalande (second growths): Duhart-Milon (fourth growth); Pontet-Canet, Batailley, Grand-Puy-Lacoste, Lynch-Bages, Lynch-Moussas, Mouton d'Armailhacq, Haut-Bages, Pédesclaux, Clerc-Milon and Croizet-Bages (fifth growths).
Pavie, Château (F.). First growth St. Emilion. Red.
Pavie-Macquin, Domaine de (F.). St. Emilion. Red.
Pedesclaux, Château (F.). Fifth growth Médoc. (Pauillac.) Red.
Pergos (Gr.). Morea. Red.
Pernand (F.). One of the Communes of the Côte de Beaune where some good red wine is made, the best being the wine from vineyards known as Les Vergelesses.
Perrières, Les (F.). The finest white wine of Meursault (Côte d'Or).

Pessac (F.). One of the finest wine-producing Communes of the Graves district of the Gironde Département, producing mostly red wine. The pride of the Commune is Château Haut-Brion; two other Châteaux where much fine red wine is made are the Châteaux Haut-Brion-La-Mission and Pape Clément.

Petit Village, Château. First growth Pomerol. Red.

Petrus, Château (F.). The best growth of Pomerol. Red.

Peyraguey, Château (F.). Bommes (Sauternes). White.

Peyxotto, Château (F.). Bommes (Sauternes). White.

Picardan (F.). Pyrénées Orientales. Dessert wine.

Pichon-Longueville, Château de (F.). Second growth Médoc. (Pauillac.) Red.

Pichon-Longueville-Lalande, Château de (F.). Second growth Médoc. (Pauillac.) Red.

Picpoul (F.). Pyrénées Orientales. Muscat dessert wine.

Pierry (F.). A wine-producing Commune, near Epernay (Champagne).

Piesport (G.). One of the parishes of the Moselle which produces much good white wine. One of the finest Piesporters is the wine of the Goldtröpfchen vineyards.

Podensac (F.). An important wine-producing Commune of the Graves district (Gironde). Red and white wines.

Pomal (S.). Rioja. Red.

Pomerol (F.). One of the most favoured Communes of the Gironde producing much good red wine; some of the best known wines of Pomerol are the Châteaux Petrus, Lafleur, La Conseillante, L'Evangile, Vieux Château Certan; Trotanoy, Gazin, etc.

Pomino (I.). Tuscany. Red.

Pommard (F.). A Commune of Burgundy (Côte de Beaune) famous for its red wines.

Pomys, Château (F.). Cru Bourgeois Supérieur. (St. Estèphe.) Red.

Pontac-Montplaisir, Château (F.). Villeneuve d'Ornon (Graves). Red and white.

Pontet-Canet, Château (F.). Fifth growth Médoc. (Pauillac.) Red.

Porphyry (Au.). A noted New South Wales vineyard.

Port (P.). The name by which are known the fortified wines of the Upper Douro shipped from Oporto.

Portets (F.). One of the Communes of the Graves district (Gironde). Red and white.

Pouilly (F.). Saône-et-Loire (Burgundy). White.

Pouilly-sur-Loire (F.). Nièvre (Loire Valley). White.

Poujet, Château (F.). Fourth growth Médoc. (Cantenac.) Red.

Pousse d'Or (F.). Commune of Volnay. Red Burgundy.

Preignac (F.). A Commune of the Sauternes district of which the best wines are those of Châteaux Suduiraut, Malle and Romer.

Premeaux (F.). One of the Burgundy Communes (Côte de Nuits) which produces red wines of fair quality.

Puligny (F.). Côte d'Or (Burgundy). White and red wines. The best white wines of this Commune are those of Montrachet and the next best those of Les Combettes and Blagny.

Quart-de-Chaume (F.). Anjou. White.

Quincy Fumé (F.). Berry. White.

Rabaud-Promis, Château (F.). First growth Sauternes (Bommes). White.

Rabaud-Sigalas, Château (F.). First growth Sauternes (Bommes). White.

Rablay (F.). Anjou. White.

Rauenthal (G.). Rhinegau. White.
Rausan-Ségla, Château (F.). Second growth Médoc. (Margaux.) Red.
Rauzan-Gassies, Château (F.). Second growth Médoc. (Margaux.) Red.
Rayne-Vigneau, Château (F.). First growth Sauternes (Bommes). White.
Ribeauvillé (F.). Alsace. White.
Richebourg (F.). One of the finest red Burgundies. Commune of Vosne-Romanée (Côte de Nuits).
Rieussec, Château (F.). First growth Sauternes (Fargues). White.
Rilly-La-Montagne (F.). Montagne de Reims (Champagne).
Rioja (S.). Aragon. Red.
Riquewihr (F.). Alsace. White.
Rivesaltes (F.). Roussillon. Sweet dessert wine. White.
Robertson (S.A.). Cape Province. Red and white.
Rochecorbon (F.). Touraine. White.
Rochefort-sur-Loire (F.). Anjou. White.
Rochet, Château (F.). Fourth growth Médoc. (St. Estèphe.) Red.
Romanée, La (F.). One of the finest red Burgundies. Commune of Vosne-Romanée (Côte de Nuits).
Romanée, La Tâche (F.). One of the fine red Burgundies. Commune of Vosne-Romanée (Côte de Nuits).
Romanée Conti (F.). The finest of red Burgundies. Commune of Vosne-Romanée (Côte de Nuits).
Romanée St. Vivant (F.). One of the fine red Burgundies. Commune of Vosne-Romanée (Côte de Nuits).
Romer, Château (F.). Second growth Sauternes (Preignac). White.
Rosolio (Gr.). Corfu Island. Sweet wine.
Rota (S.). *See* Tent.

Rüdesheim (G.). The most extensive vineyards of the Rhinegau, producing much white wine from fair to very fine quality.

Rueda (S.). Valladolid. Red.

Rugiens, Les (F.). Commune of Pommard. Red Burgundy.

Rully (F.). Côte Châlonnaise (Burgundy). White.

Rum. A spirit obtained by the distillation of sugar molasses.

Ruppertsberg (G.). Palatinate. White.

Rutherglen (Au.). Mostly sweet red wines for export.

Saar (G.). A tributary of the Moselle. Some of the most delicate 'Moselles' come from the Saar Valley; among the best are Scharzhofberg, Scharzberg, Geisberg, Agritiusberg, Eucharіusberg, Bockstein; also the wines of Oberemmel and Wiltingen, the largest wine-producing parish of the Saar.

Saint-Aubin-de-Luigné (F.). Anjou. White.

Saint-Avertin (F.). Touraine. Red.

Sainte-Croix-du-Mont (F.). A Commune of the Gironde (Entre-deux-Mers), on the right bank of the Garonne, producing much white wine of the Sauternes style.

Saint-Emilion (F.). A very ancient city on the heart of very extensive vineyards. Among the best St. Emilion red wines are those of Châteaux Ausone, Bel-Air, La Gaffeliere, Magdelaine, Beauséjour, Canon, Fonplégade, Fourtet, Pavie, Tertre-de-Daugay, Curé-Bon, Grandes Murailles, Villemaurine, Le Cadet, Soutard, Coutet, etc. Also the wines of Chateaux Cheval Blanc, Figeac, La Dominique, etc., known as Graves de St. Emilion.

Saint-Estèphe (F.). A Commune of the Médoc which produces a large quantity of red wines, including those of the following classed growths:

Cos d'Estournel, Second growth.
Château Montrose, Second growth.
Château Calon-Ségur, Third growth.
Château Rochet, Fourth growth.
Cos-Labory, Fifth growth.
Pomys, Bourgeois Supérieur.

Saint-Georges, Les (F.). One of the best vineyards of Nuits (Burgundy). Red.

Saint Germain-d'Esteuil (F.). One of the lesser wine-producing Communes of the Médoc.

Saint-Jean-d'Angély (F.). Fins Bois. Cognac.

Saint-Julien (F.). One of the most celebrated Communes of the Médoc in which are situated the following classed growths:

Château Léoville-Lascases, Second growth.
Château Léoville-Poyferré, Second growth.
Château Léoville-Barton, Second growth.
Château Gruaud-Larose, Second growth.
Château Ducru-Beaucaillou, Second growth.
Château Lagrange, Third growth.
Château Langoa, Third growth.
Château St. Pierre, Fourth growth.
Château Branaire Ducru, Fourth growth.
Château Talbot d'Aux, Fourth growth.
Château Beychevelle, Fourth growth.

Saint-Laurent (F.). Médoc (Gironde). This Commune produces much wine, mostly red, the best being the wine of Château La Tour-Carnet (fourth growth), Belgrave and Camensac (fifth growths); Larose-Perganson (Bourgeois Supérieur).

Saint-Péray (F.). Ardèche (Rhône Valley). Both still and sparkling white wines.

Saint-Pierre, Château (F.). Fourth growth Médoc. (Commune of St. Julien.)

Saint-Pierre-de-Mons (F.). A Commune adjoining the Sauternes district and producing white wines of a similar type. Its finest estate is Château Respide.

Saint-Pourçain (F.). The white wines of the vineyards of St. Pourcain and of the adjoining villages of Louchy, Saulcet and Montord in the valley of the Sioule (Allier).

Saint-Satur (F.). Sancerrois (Berry). White.

Saint-Sauveur (F.). One of the lesser wine-producing Communes of the Médoc.

Saint-Thibault (F.). Sancerrois (Berry). White.

Samos (Gr.). Muscat dessert wine. Tawny.

Sancerre, Château de (F.). Cher (Berry). White.

San Gemignano (I.). Chianti. Red.

Santenay (F.). A Commune situated at the southern limit of the Côte d'Or, where much red Burgundy is made, of which some of the best is from the vineyards known as Les Gravières.

Santenots-du-Milieu (F.). The best red wine of Meursault (Burgundy).

Santiago (C.). One of the best wine-producing districts of Chile (South America). Red and white.

Sassella (I.). Valtellina (Lombardy). Red.

Saumur (F.). Anjou. White, still and sparkling; also red wines.

Sauternes (F.). The name by which are known the wines of Sauternes, Preignac, Bommes, Barsac and Fargues. The finest wine of Sauternes is that of Château Yquem. Then come nine first growths, i.e.:

Châteaux La Tour Blanche, Peyraguey, Vigneau, Suduiraut, Coutet, Climens, Bayle Guiraud, Rieussec and Rabaud.

Then eleven second growths, i.e.:

Châteaux Myrat, Doisy, Peixotto, D'Arche,

Filhot, Broustet-Nérac, Caillou, Suau, De Malle, Romer, Lamothe.

Savennières (F.). Anjou. White. Right bank of the Loire.

Savigny (F.). A Commune of the Côte d'Or (Burgundy) which produces some fine red wine, the best being from vineyards known as Les Vergelesses.

Scharzberg (G.). Saar Valley (Moselle). White.

Scharzhofberg (G.). Saar Valley (Moselle). White.

Schloss Johannisberg (G.). One of the finest wines of the Rhinegau. White.

Schloss Vollrads (G.). One of the finest wines of the Rhinegau. White.

Schoengesicht (S.A.). A vineyard of the Stellenbosch district noted as the home of the late X. O. Merriman. Cape Province. Red and white wines.

Ségonzac (F.). Grande Champagne. Cognac.

Sercial (P.). Madeira. Golden.

Seyssel (F.). Savoy. White, still and sparkling.

Sherry (S.). The wine of the Jerez district (Western Andalucia) shipped under many different types, such as Pale, Golden and Brown Sherries. *See* also Amontillado, Amoroso, Montilla, Oloroso and Vino de Pasto.

Sidi-Bel-Abbes (Al.). An important viticultural centre of Algeria.

Sigalas-Rabaud, Château (F.). First growth Sauternes (Bommes).

Sillery (F.). Once an important wine-producing Commune of the Marne (Champagne). *See* Verzenay.

Smith-Haut-Lafitte, Château (F.). Graves (Martillac.) Red.

Solera (S.). The name of a Sherry blend or vatting.

Solutré (F.). Saône-et-Loire (Burgundy). White.

Somlai Furmint (H.). Somlo. White.

Somlo (H.). White-wine district of Hungary.
Sonnenberg (G.). Some of the best vineyards of Eltville (Rhinegau).
Soussans (F.). One of the lesser wine-producing Communes of the Médoc.
Soutard, Château (F.). First growth St. Emilion. Red.
Sprin-Vale (Au.). One of the best wine-growing districts (Waterwale) of South Australia.
Steinberg (G.). One of the finest wines of the Rhinegau (Hattenheim). White.
Steinwein (G.). Wurzburg (Franconia). White.
Stellenbosch (S.A.). A noted wine-producing district of Cape Province. Red and white.
Suau, Château (F.). Second Sauternes (Barsac). White.
Suduiraut, Château de (F.). First growth Sauternes (Preignac). White.

Tafia. A spirit obtained by the distillation of sugar-cane juice.
Talbot D'Aux, Château (F.). Fourth growth Médoc. (St. Julien.) Red.
Talence (F.). One of the Communes of the Graves district (Gironde) which produces good red wines.
Tarragona (S.). Catalogue. Mostly red wines.
Tatachilla (Au.). Maclaren Vale (South Australia).
Tavel (F.). Gard. The best *Vin Rosé* of France.
Teneriffe (S.). Cape Verde Islands. White.
Tent (S.), or Rota Tent. A dark red wine known in Spain as Tintilla de Rota.
Tertre-Daugay, Château (F.). First growth St. Emilion Red.
Thorins (F.). Beaujolais (Burgundy). Red.
Thouarcé (F.). Anjou. White.
Tokai (S.A.). A noted wine-growing district of the Cape Peninsula. Red and white.

Tokay (H.). The best-known wine of Hungary; of the different Tokay wines the Tokaij Szamorodni is rather dry; the Tokaij Aszu is sweet and the Tokaij Essencia is the richest, best and rarest.

Toro (S.). Zamora. Red.

Torredos (Gr.). Red wine of Greece.

Touraine (F.). A Province of France noted for its Châteaux and its wines, mostly white. Among the most popular are the still and sparkling Vouvray wines.

Tournus (F.). Saône-et-Loire (Burgundy). Both red and white wines.

Trabbiano (I.). Emilia. White.

Trani (I.). Apulia. Red.

Trépail (F.). Montagne de Reims (Champagne).

Trittenheim (G.). Moselle (Laurentiusberg). White.

Trois-Six. A rough spirit distilled from common wine.

Troplong-Mondot, Château (F.). First growth St. Emilion. Red.

Trotanoy, Château (F.). First growth Pomerol. Red.

Trottières, Domaine des (F.). Anjou. White.

Tulbagh (S.A.). Cape Province. Red and white.

Turkheim (F.). Alsace. White.

Uerzig (G.). Moselle. White.

Ungstein (G.). Palatinate. Red and white.

Val de Peñas (S.). Manzanares (La Mancha). Red.

Valencia (S.). Levante. Mostly sweet red wines.

Valtellina (I.). The best Valtellina wines are the Sassella, Grumello and Inferno.

Van der hum (S.A.). The best liqueur made in South Africa (Cape Province).

Varrains (F.). Anjou. *Vins rosés.*

Vaucrains, Les (F.). One of the best vineyards of Nuits (Côte d'Or). Red Burgundy.

Vaudésir (F.). First growth Chablis. White.

Védrines (F.). *See* Doisy.

Verdelho (P.). Madeira. White.

Vernaccia (I.). Sardinia. Red.

Vertus (F.). Montagne d'Avize (Champagne).

Verzenay-Sillery (F.). Montagne de Reims (Champagne).

Verzy (F.). Montagne de Reims (Champagne).

Vesuvio (I.). Sicily. White.

Vieux Château Certan (F.). First growth Pomerol. Red.

Villány (H.). One of the largest wine-producing centres of Hungary for both red (Voros) and white (Feher) wines.

Villedomange (F.). Montagne de Reims (Champagne).

Villenave d'Ornon (F.). Commune of the Graves district (Gironde) which produces some fine red wines and some fair white wines.

Villemaurine, Château (F.). First growth St. Emilion. Red.

Villers-Marmery (F.). Montagne de Reims (Champagne).

Vino de Pasto (S.). 'Dinner Wine'; a Golden 'utility' type of Sherry.

Viterbo (I.). Latium. White.

Vodka. A spirit obtained by the distillation of grain or of inverted and fermented starch obtained chiefly from potatoes.

Volnay (F.). A Commune of Burgundy (Côte de Beaune) famous for its red wines.

Vöslau (Aus.). One of the best-known wine-producing districts of Austria. Red and white.

Vosne-Romanée (F.). A Commune of Burgundy (Côte de Nuits) where are produced some of the finest red Burgundies from the following vineyards:

Romanée-Conti.
Richebourg.
La Tâche.
La Romanée.
Romanée St. Vivant.

Vougeot, Clos de Vougeot (F.). The finest vineyard of the Côte de Nuits (Burgundy), 125 acres. The Clos has long since been divided among a number of proprietors, a fact which accounts for differences in the quality of authentic Vougeot wines. There is a little white Clos de Vougeot but most of it is red.

Vouvray (F.). Touraine. White. Still and sparkling.

Wachenheim (G.). Palatinate. Red and white.

Walporzheim. (G.). Ahr. Red.

Wehlen (G.). Moselle. White.

Whisky (Scotch). A spirit obtained by the distillation of malted barley. Differences in types of Scotch whiskies are due to a number of causes of which the two principal are the kind of 'still' used, pot-still or patent still, and the way in which the malted barley has been 'cured.'

Whisky (Irish). A spirit obtained by the distillation, in a pot-still, of either malted or unmalted barley.

Whisky (Bourbon). A spirit which used to be obtained in the U.S.A. and Canada from the distillation of Indian corn or maize.

Whisky (Rye). A spirit obtained in the U.S.A. and Canada from the distillation of rye or some other grain.

Wiltingen (G.). Saar. White.

WINKEL (G.). One of the parishes of the Rhinegau where are situated the vineyards of the Schloss Vollrads which produce one of the finest Hocks.
WINNINGEN (G.). Moselle. White.
WINTRICH (Gr.). Moselle. White.
WORCESTER (S.A.). Cape Province. Red and white.
WYNBERG (S.A.). The oldest wine-producing district of the Cape Peninsula. Red and white.

YALUMBA (Au.). Angaston. South Australia.
YQUEM, CHÂTEAU (F.). The finest Sauternes and the finest of all natural sweet wines. The name is sometimes written: Château D'YQUEM but it should never be Y'QUEM.
YVORNE (Sw.). Aigle, in the Upper Rhône Valley. White.

ZACO (S.). Rioja. White.
ZELL (G.). Moselle. White.
ZELTINGEN (G.). Moselle. White.
ZELLEMBERG (F.). Alsace. White.

APPENDIX OF SPECIAL TERMS

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AUSLESE.—*Specially Selected* (Hocks and Moselles), with reference to the selection of the best or ripest grapes at the vintage time. Wine made not only from specially selected bunches of grapes, but from picked berries, is described as BEERENBAUSLESE or GOLDBEERENAUSLESE, sometimes with either FEINE or FEINSTE before it.

BABY.—A quarter bottle or *Nip*.

BOTTLE.—A generic name for a wine container, usually made of glass, of various shapes and sizes. When not otherwise qualified, a bottle usually means a quart.

Bottle nose refers to the Bouquet which a wine acquires after being bottled for some time.

BOUQUET.—The aroma and the greatest charm of a wine. The Bouquet of a wine should in every instance be 'sweet,' i.e. 'clean.' Any foul smell due to a musty cork, to some dirt which may have fallen into the bottle at the time of bottling, or to decay of the wine itself, puts the wine out of court at once: a wine condemned on the nose has no chance of appeal.

BREED.—The most seductive quality of any wine and also the most difficult to describe. It is the privilege of the finest wines only, of those endowed with an outstanding

personality as well as with rare discretion; their bouquet unmistakable, but not aggressive; they depart unobtrusively, but leave on the palate the sweetest memory.

CHAMBRER.—To place a wine in a 'Chambre,' or dining-room, where it will gradually acquire the temperature of the room. Unfortunately, 'Chambrer' is usually translated 'to take the chill off,' barbarous means to that end being to plunge into hot water a bottle of wine, or else placing it in front of a 'good fire' for a little time; both methods are equally fatal to the quality of any wine.

CHÂTEAU.—The homestead of a wine-producing estate, which bears its name. Used chiefly in the Bordeaux district. Some Châteaux, such as CHÂTEAU YQUEM, are castles of great age and historical interest; others, such as CHÂTEAU HAUT-BRION, are ancient but much restored manors; others, such as CHÂTEAU MARGAUX, are imposing but comparatively modern mansions; but there are also many other Châteaux without any historical or architectural merit. Whether the Château be large or small, old or new, has nothing to do with the quality of the wine made in the vineyards attached to it. The important feature of a Château wine is that it is produced year after year from the same Estate: it varies as regards quality according to the particular vintage when it was made, but it possesses a distinctive and constant style of its own.

Fictitious Châteaux, which exist only on labels, are registered fancy names under which blends of wines are sold; these may be and should be more regular in quality, but they never possess the individuality, breed and characteristic seductiveness of a wine made, in a good year, from the grapes of one and the same fine vineyard.

CHÂTEAU BOTTLING.—*See* MISE DU CHÂTEAU.

CORKED. CORKY.—A wine tainted and rendered undrinkable by a defective cork. A corky bottle of wine is

past all hope; it will never get better. When the cork is in advanced state of decay, the 'corky' wine is 'musty,' and when the cork reaches the last stage of decomposition, the wine is 'cheesy,' which is the foulest stink of all.

CRESZENZ.—The grower of the wine (Hocks and Moselles) whose name follows.

CRU.—The particular vineyard or vineyards where grapes are grown which produce a distinctive type of wine known by the name of the said CRU or GROWTH.

CUVÉE.—A vatting or blend.

DUST.—A light, dry, fine sediment which spoils the look more than the taste of the wine. Careful decanting should prevent most of the dust passing from the bottle into the decanter; a little dust is preferable to decanting a wine through a muslin pad.

ETAMPÉ.—With corks branded.

FINE.—Usually an indifferent type of brandy from some unknown source.

FINE MAISON.—The staple brandy of the house (hotel or restaurant); as a rule quite safe, but seldom fine.

FRAPPÉ.—Iced.

GEWACHS.—The estate owner, whose name follows. (Hocks and Moselles.)

GREEN.—A wine with the rawness of youth or acidity. This is not necessarily a fault, but it is a sure sign that the wine is not ready for consumption.

JEROBOAM.—An unusually large bottle, holding four reputed quarts.

KELLERABZUG.—From the cellar of . . .

MAGNUM.—A large bottle holding two reputed quarts.

MILLÉSIME.—The date of the vintage.

MILLÉSIMÉ.—Dated with the year of the vintage.

MISE DU CHÂTEAU or MIS EN BOUTEILLES AU CHÂTEAU.—Estate bottling, i.e. wine bottled abroad on the premises of

the Estate where it was made. The 'Mise du Château' is a guarantee of authenticity but not of quality. A wine shipped in cask and bottled in England may be just as good or even better than the same wine bottled at the Château. There are Châteaux where the Mise du Château has never been granted, i.e. where the owners of the Estate do not allow the corks to be branded with the name of their Château and date of the vintage, irrespective of whether the wine has been actually bottled on their premises or not. There are other Châteaux where the Mise du Château is granted only in the best vintages, but there are also some where the Mise du Château is granted when the quality of the wine made is not worthy of the reputation of the Château.

Nip.—A 'baby' bottle or quarter bottle: 24 to the gallon.

Originalabfullung.—Bottled by the grower. (Hocks and Moselles.)

Pint.—A half-bottle: 12 to the gallon. The Imperial Pint is half the Imperial Quart: there are 8 Imperial pints to the gallon.

Quart.—The name of the bottle with a capacity of a Quarter gallon; there are 4 Imperial Quarts to the gallon, but the Quart mostly in use now is the Reputed Quart, of which there are 6 to the gallon.

Sick (Wine).—A wine experiencing some internal trouble and not fit to drink at the time, but, if left alone, may recover.

Slime.—A greasy sediment which utterly spoils a wine if allowed to pass from the bottle into the decanter.

Smoke.—A pale blue cloud-like sediment which spoils the look of a wine more than its taste; it is, however, the sure sign of coming trouble and the sooner a wine with such a sediment is drunk the better.

Spätlese (Hocks and Moselles).—Late vintaged, i.e. a wine made from riper grapes gathered at the close of the vintage.

Ullage.—A cask or a bottle of wine or of spirits no longer as full as it should be. An ullaged cask may be filled up, but an ullaged bottle can neither be filled, kept nor sold; it must be drunk or given away.

Vintage.—The gathering of the grapes. Also the particular year when the grapes were gathered and the wine made. There is a Vintage every year, but the quality of the grapes vintaged every year varies from year to year. There are wines shipped under the date of their vintage and others shipped without any such date; all were made alike from grapes gathered in one or more years. The chief difference between dated (Vintage) and undated (non-vintage) wines is that the first show greater promise of improving with age and should be kept, whilst the others are ready for present consumption and may—but need not—be kept.

Wachstum.—The Estate owner whose name follows. (Hocks and Moselles.)

Weeper.—A bottle showing signs of leakage owing to some defect of the cork. Such a bottle should be drunk at once, before it becomes an ullage.

Woody.—Spirits kept too long in cask acquire a woody (oak) smell which is unwelcome but not unwholesome.

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